THE

ELEMENTS

OF

SPEECH.

MUSEUM BRITANNICUM

TANTA OBLECTATIO EST IN IPSA FACULTATE DICENDI, UT NIHIL HOMINUM AUT AURIBUS AUT MENTIBUS JUCUNDIUS PERCIPI POSSIT.

CICERO DE ORAT. LIB. II.

BY JOHN HERRIES, A. M.

LONDON:

PRINTED FOR EDWARD AND CHARLES DILLY,

M DCC LXXIII.

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TO THE

HONOURABLE AND LEARNED

MEMBERS

OF THE

UNIVERSITIES

OF

GREAT BRITAIN AND IRELAND,

THE FOLLOWING ESSAY

ON THE

HUMAN VOICE,

IS MOST RESPECTFULLY INSCRIBED,

BY THEIR MOST DEVOTED,

AND MOST HUMBLE SERVANT,

JOHN HERRIES.

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PART I.

On the FORMATION of VOICE and LANGUAGE.

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The Organs of Speech.

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JOHN HERRIES.

THE

CONTENTS.

INTRODUCTION.

PAnegyric on the voice. View of antient eloquence. That the moderns are capable of arriving at the ſame excellence. Importance of cultivating the voice in our younger years. Deſign of this work. Theory of the ſimple articulate ſounds. General plan of the whole. - - Page 1 to 9

PART I.

On the FORMATION of VOICE and LANGUAGE.

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The Organs of Speech.

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ERRATA.

ERRATA.

Page 14, l. 14, page 16, l. 18, page 110, l. 5, *for* grisly, *read* gristly.
Page 65, l. 14, *for* rebound, *read* rebounded.
Page 101, l. 12, *for* more, *read* less.
Page 112, l. 8, *for* the, *read* our.
Page 113, l. 2, *for* employ'd, *read* directed.
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Page 172, l. 18, *for* "Αξις, *read* "Αξονις.
Page 207, l. 15, *for* ever, *read* even.—Besides a few words where the plural is used instead of the singular.

INTRODUCTION.

OF all the faculties which belong to the human nature, there is none more admirable or excellent, than the power of SPEECH.

By the voice in a peculiar manner we are diſtinguiſhed from other animals. By the voice we convey our ſentiments and feelings to one another, and through the medium of the ear, open the moſt agreeable communication from ſoul to ſoul. To the voice we are likewiſe indebted for all the melodious and expreſſive airs of muſic; and to this we owe its nobleſt exertion, the power of Eloquence. What but the ſkilful command of this faculty, can enable

one man, not only to attract the attention of a numerous audience, but to convince every judgment, to pleaſe every taſte, to delight every ear, and to animate every heart! Shall powers ſo commanding, ſo perſuaſive as theſe, be neglected or miſuſed? Shall we devote one half of our time to acquire ſome mechanical art, or to perform on a muſical inſtrument; and ſhall no care be thought neceſſary to cultivate thoſe organs, which are attun'd by the finger of the ALMIGHTY, to utter with inimitable juſtneſs, every idea and emotion of the mind?

How noble is it to exert in a ſuperior manner, that faculty which is the glory of our nature, and which can promote the higheſt ſervices to our country and to mankind! In every free nation, where the liberal ſciences have been protected and encouraged, the ART of SPEAKING has always been cultivated with peculiar care.

To

To this the Grecian and Roman youths devoted their moſt active powers. They thought no labour too much, no difficulty too hard, that they might bear away the glorious prize from their ardent competitors, and be crowned with the laurel of unfading renown! Nor did they intermit their unwearied zeal, till they were poſſeſſed of that maſterly ſkill by which they could ſway irreſiſtibly the human heart, and command even the empire of the world. And ſhall not the illuſtrious race of Britons, who are celebrated as the firſt in ſcience, in arts and arms, be likewiſe ambitious to wear unrivaled the palm of eloquence. What reaſon is there for aſſerting that we are incapable of arriving at the ſame perfection in ſpeaking as the Antients? Have not we the ſame faculties, the ſame organs? Have not we equal, if not ſuperior opportunities of cultivating them. Have not we likewiſe the nobleſt purpoſes to employ them in? The moſt perfect laws to protect, the pureſt liberty

to maintain, and the divineſt religion to enforce? What then ſhall deter the Britiſh orator, to vie with the Roman, to equal if not to excel him? Although Demoſthenes by his power of utterance, could agitate the very ſoul of Greece, and ſhake even the Macedonian throne; although Cicero could confound the preſumptuous Incendiary, and make the conqueror of the world to tremble and turn pale; yet may not the Pleader or Preacher of the preſent day, enter the liſt with theſe illuſtrious names, and be likewiſe enrolled in the annals of never dying fame!

Upon a review of the ſtate of eloquence in theſe kingdoms, we ſhall find that the chief cauſe of its decline, is the neglect of cultivating the VOICE in our younger years. Almoſt the whole effect of publick ſpeaking, reſults from the ſkilful uſe of this one faculty. In vain ſhall we ſubſtitute in its ſtead, a theatrical pomp of action, a ſtudied grimace of features, violent geſtures, varied

attitudes

attitudes, or any other ſuperficial tricks of oratory; in vain, unleſs we firſt of all ſtudy to acquire a command of utterance, a propriety and expreſſion of tone. Theſe are not the attainments of a few days or months, but of many laborious years. It is perhaps the great difficulty in this art, that deters ſo many, even of our moſt ingenious and ſpirited youths, from attempting it. But let them remember, that every obſtacle will give way to application, perſeverance, and an unremitted ardour to excel.

Conſcious of the great importance of a good voice to a publick ſpeaker, I have collected the reſult of what I have experienced in myſelf, and obſerved in others, on this ſubject; I am at laſt emboldened to lay before the publick, the following enquiry into the human voice; the taſk is difficult, but its great utility will, I hope, attone in ſome meaſure, for any deficiences which may occur in the execution of it.

The

The voice is that to the Orator, which the colours are to the Painter, or the inſtrument to the Muſician; and as the former cannot diſplay his ſkill to advantage, if his colours are not well prepared, nor the latter if his inſtrument is untuned; ſo neither can a man of the niceſt judgment and feeling, convey his ſentiments with propriety, if his organs of utterance are incapable of performing their office. How many bad qualities do we daily perceive in the voice, which greatly injure the gracefulneſs and pathos of ſpeech? But all of theſe may be prevented in the young, or removed in the adult, by one method. A method which is plain and eaſy to the pratling child, and yet is abſolutely neceſſary to the perfect orator; I mean the juſt pronunciation of the ARTICULATE SOUNDS. Almoſt every ſcience depends on a few principles, which ought firſt to be unfolded, in their moſt ſimple form. On a ſubject ſo copious and complicated as this, I found it neceſſary to explain minutely,

nutely, the ſtructure and action of the organs of ſpeech. As theſe may be called the inſtrument, which the ſpeaker uſes, it is proper he ſhould be thoroughly acquainted with them, before he proceeds any farther. There are ſeveral obſervations in the following treatiſe, which, ſo far as I know, have not been advanced by any other author, but they are ſubmitted with the utmoſt deference to the attention of the publick.

Some aſſertions may ſeem ſtrange and ill-grounded, that are nevertheleſs ſupported by fact and experiment. The theory of voice, is perhaps leſs underſtood, than any of our corporeal faculties. People in general do not ſpeak from principles of art, but merely from imitation and habit. I have in this undertaking proceeded in the moſt ſimple and natural order. The ſubject may appear leſs entertaining at the firſt, but it leads to one of the moſt pleaſing of all philoſophical ſpeculations. We intend

intend to conduct the young ſpeaker, from lower degrees of perfection, to higher, till at laſt he is enabled to diſplay to the beſt advantage, all the riches of language, the charms of voice, the powers of the underſtanding, of the imagination, and of the paſſions. But before he arrives at that illuſtrious height of excellence, there are many obſtacles to remove, many difficulties to ſurmount. The way at firſt, may appear rude and uncultivated. The craggy ſteep, the thorny maze, may damp his courage, and retard his progreſs; but if he travels on with unremitting ardour, the hardſhips of his journey will gradually diminiſh. A delightful proſpect will ſhortly open, every ſenſe is ſweetly ſoothed, a new vigour animates his ſoul; at laſt he gains exulting the long wiſhed for ſummit, he reflects with pleaſure on the toils he has paſt, and takes his diſtinguiſhed ſeat, among the heroes of antiquity. Such is the glorious effect of all ſubduing art! Let me then intreat the candid reader, to accompany

pany me in the road of ſimplicity and truth. The following hints it is preſumed, will throw ſome new light on this curious and important ſtudy.

THE

THE ELEMENTS OF SPEECH.

PART. I.

On the FORMATION of VOICE and LANGUAGE.

CHAP. I.

The ORGANS *of* SPEECH.

AS it is proper that every artiſt ſhould be well acquainted with the inſtrument he uſes, we ſhall firſt of all make ſome enquiry into the ſtructure and action of the organs of ſpeech. I ſhall avoid as much as poſſible, all anatomical terms and definitions, that the moſt common underſtanding may comprehend my meaning.

BREATH-

BREATHING.

We ſhall firſt begin with breathing. The primary cauſe both of reſpiration and voice, is the LUNGS. They are ſuſpended in the cavity of the breaſt, and are of a porous, elaſtic ſubſtance, adapted to receive, contain, and expel the air. They anſwer a purpoſe ſimilar to that of the bellows of an organ. As ſoon as they are diſtended, they have a natural propenſity to contract into a leſſer compaſs, which immediately expels the air. The air is expelled by means of the WIND-PIPE, which is a flexible tube, connected with the lungs, and opening into two paſſages, the one through the noſtrils, and the other through the mouth. When the lungs are emptied, the external air ruſhes in by the ſame paſſages, from its native ſpring to reſtore the equilibrium, and likewiſe from the principle of its own weight, which is computed to be equal to the preſſure, of 33 feet of water. The lungs again, from the expanſion of the

air

air-veſſels, and from their own compreſſive action, ſpontaneouſly diſcharge themſelves. In this manner reſpiration is carried on.

The lungs are likewiſe adapted for the purpoſe of CIRCULATION. They purify and accelerate the blood, as it paſſes through them, from the veins to the arteries. Hence it is, that the action of the heart is generally in proportion to that of the breath. In running, or any violent exerciſe, the internal veſſels demand a quicker ſupply, both of the air, and of the animal fluids; at that time, the pulſe beats high, and the breath is panting. The action of circulation is continued, whether we are awake, aſleep, attentive, inattentive, willing, or unwilling; but the action of reſpiration, may be heightened, retarded, or altogether ſuſpended as we pleaſe. When the breath is ſtopped for a ſhort period, we EXPIRE or die; becauſe the vital fluids, can no longer be tranſmitted through the body.

LARYNX.

LARYNX.

The upper end of the wind-pipe forms that curious inſtrument called the LARYNX. In the throat of a man, it is conſpicuouſly prominent. In a woman, it is commonly but one third of the magnitude. It is ſuſpended, moveable, and furniſhed with muſcles, to elevate or depreſs it at pleaſure. In the production of muſical tones, it aſcends almoſt an inch in two octaves.

GLOTTIS.

The parts which compoſe the larynx are ſo diſpoſed, as to leave in the midſt a ſmall chink or cleft, called the GLOTTIS, which is the ſole cauſe, of voice and modulation. It is of a ſolid, griſly, and tremulous nature, peculiarly adapted for the production of ſound. Its orifice can be widened or contracted, and its ſides or chords, either ſtretched or relaxed, as occaſion requires. Hence it is, that it bears a near reſemblance to a wind, and a ſtringed

ed inſtrument; the one from its form, and the other from its ſubſtance. That this organ, ſo exquiſite in its ſtructure, ſo aſtoniſhing in its operations, might be ſecured from external injuries, nature has provided the EPIGLOTTIS, a ſmall valve or covering, which in the action of ſwallowing, lies flat upon the upper part of the larynx, that the food and liquids may roll over it, into the mouth of the gullet. By this means, the paſſage of the breath and voice is always kept clear and open.

VOCAL SOUND.

In every ſpecies of breathing; ſuch as ſighing, panting, blowing, however forceable, there is no VOCAL SOUND. All ſound ariſes from an impulſe, communicated by ſome tremulous body, to the particles of air.

In common breathing or whiſpering, the aperture of the glottis is too wide, and its fibres too ſoft and relaxed, for the production of ſound; but when it is a little contracted, and its ſides more ſtretched, and more

more contiguous, the air as it paſſes, plays upon them, cauſes them to VIBRATE, and produces the ſound. This vibration, which always accompanies a vocal tone, is clearly perceptible to the ſight and touch. It is evident that the tone in the human throat, ariſes from ſimilar cauſes to that in an inſtrument. When we blow into the orifice of a flute, the ſtream of air, expelled through ſo narrow a chink, becomes forceable and rapid, daſhes againſt the particles in the body of the inſtrument, and by diſlodging them, produces the ſound; the ſame effect is occaſioned by expelling the breath through the contracted glottis. When we ſtrike the ſtrings of a violin, they vibrate and reſound; in the ſame manner the ſmooth, griſly chords of the glottis are excited into a tremulous motion in the production of ſound.

In a ſubſequent enquiry into the cauſe of high and low tones, we ſhall find a ſtill nearer affinity between the human voice and

and muſical inſtruments, and how greatly ſuperior the former is to any invention of art.

Having thus deſcribed the production of vocal tone in the throat, we ſhall examine the changes it undergoes, by the different poſition and action of the ORGANS of ARTICULATION. Every impulſe of breath or voice receives its peculiar modification from theſe.

TONGUE.

The chief inſtrument of pronunciation is the TONGUE. For that reaſon, language itſelf is ſometimes called metaphorically by this name. The tongue, which is connected with the Larynx, is compoſed of every moveable fibre, cloſely interwoven into the moſt ſolid and flexible membrane. It is diſtinguiſhed from all parts in the human body, by its amazing activity in ſtarting from one poſition to another. In a moment it can be made long, ſhort,

tenſe, relaxed, concave, convex. It is applied with equal eaſe to all parts of the lips, teeth, jaw, and palate. From its different poſitions, the breath ſometimes paſſes out in a full ſtream, ſometimes by a narrow chink, ſometimes ſolely through the noſtrils, ſometimes ſolely through the mouth, and ſometimes it is altogether intercepted.

JAW.

The lower JAW which alone is moveable, is one of the principal organs of ſpeech. If it is opened with freedom and command, it conduces greatly to the full pronunciation of the vowels. Its motions in the moſt part of ſpeakers, are too reſtrained.

UVULA.

At the hinder part of the palate, immediately before the naſal paſſage, is ſuſpended a ſmall fleſhy membrane called the UVULA. Its chief uſe is to prevent the

the breath from eſcaping through the noſtrils in the pronunciation of the mutes.

NOSTRILS.

After the breath paſſes the Larynx, it directs its courſe to the MOUTH and NOSTRILS. The ſound of three of the half-vowels, is emitted ſolely through the latter. Beſides, in ſpeaking or ſinging, we find that the caverns of the noſtrils conſiderably ſtrengthen and ſweeten the vocal tone. For that reaſon they ſhould always be kept clear and open.

PALATE.

The PALATE or roof of the mouth, extends from the root of the tongue, to the upper gum. It anſwers a purpoſe ſomewhat ſimilar to the body of a violin or guitar, to collect, rebound, and render melodious the tone. The voice in general, is more deep and ſonorous according as the arch of the palate is more or leſs elevated.

LIPS.

It is remarkable, that of all the organs, except the Larynx, the LIPS alone are capable of uttering a vocal ſound. By blowing through them in a certain poſition, they produce a tone ſomewhat reſembling a ſmall flute, or the ſinging of birds. This tone is higher or lower according as the orifice is more or leſs contracted. In ſpeech, ſome of the conſonants are produced by ſhutting the lips, and ſome by their communication with the teeth and tongue. The action of the lips likewiſe gives a peculiar modification to many of the vowels.

TEETH.

The TEETH are of uſe to collect and retard the breath in pronunciation, and to produce ſome of the conſonants, by the aid of the lips and tongue.

Theſe are ſome of the principal organs of voice and language. Their mechaniſm and

and action cannot be enough admired. They give riſe to one of the nobleſt powers in our nature, and excite our contemplation to the great CREATOR *in whom we live, move,* breathe, *and have our being.*

We have already obſerved that every impulſe of BREATH as well as of VOICE, receives its modification from theſe organs which we have now deſcribed. This will be more particularly exemplifyed in the language of whiſpering.

WHISPERING.

In common breathing, or in pronouncing the vowels in a whiſper, the air paſſes out uninterrupted by the tongue or lips; but in the conſonants, the breath is either partly or totally ſtopped, according to the poſition of the organs. The ſound of whiſpering is varied by the different form of the paſſage through which the breath is expelled. This may be illuſtrated by a common experiment. Take a pipe or hol-

low

low reed, blow through it, it produces a certain noiſe; put your finger into the end of it, the noiſe is different; apply alternately a ſtone, a feather, a round or flat ſurface, ſtill the ſound varies according to the nature of the object which intercepts the breath. The ſame effect is produced by the action of the organs in whiſpering. In ſounding the aſpirate of *a* or *e*, the paſſage through the mouth is more or leſs open, according to the poſition of the tongue. But if the lips are ſhut, and the breath expelled through the noſtrils without any vocal ſound, you then hear the aſpirate or whiſper of *m*. If the top of the tongue is applied to the gum, or thruſt through the teeth, you hear the whiſper of *l* or *th*, and ſo of all the reſt. If the organs are in ſo cloſe a poſition that no breath is allowed to eſcape, either through the mouth or noſtrils, you then hear the exploſive ſound of *p* or *t*. This laſt is ſomewhat ſimilar to the noiſe which is occaſioned by ſuddenly ſtopping, and ſuddenly

denly diſengaging the end of the above-mentioned reed.

SPEAKING.

Hitherto we have conſidered only that ſpecies of language, which is unaccompanied with vocal ſound. We enter now upon the curious inveſtigation of ARTICULATE SPEECH. The production of this, we ſhall find is ſtill more complicated, than either that of whiſpering or ſinging. That we may have a clearer idea of the formation and different quality of the letters, we have invented the following plan, which we apprehend is more regular and ſimple, than has hitherto appeared on this ſubject. Let every perſon attend to the action of their own organs in ſpeaking, and they cannot poſſibly miſunderſtand it.

CHAP.

THE ELEMENTS OF SPEECH AND VOCAL MUSIC, ON A NEW PLAN.

ALL SPEECH or LANGUAGE is composed of certain ARTICULATE SOUNDS, which are here unfolded in their most simple form. Some of them are VOCAL, and some NOT. They are *Twenty-nine* in number, and divided into four classes, viz. VOWELS, HALF-VOWELS, ASPIRATES, and MUTES. The first are *purely* vocal, without any obstruction in the mouth. The second likewise vocal, but *obstructed*. The third are only *whispers*, or articulations of breath. The fourth neither articulations of breath nor of voice, but *quick explosives* arising from the close position of the organs. This will be more clearly illustrated by the following scale.

The SIMPLE SOUNDS in the ENGLISH LANGUAGE.

VOWELS.

VOCAL.

1 2 3 4 5 6 7 8 9
All More Good Ran Arm Fan Bed Fame See.

HALF VOWELS.

1 2 3 4 5 6 7 8 9 3
Rill Spur Hum Fin Song Breathe Leave Buz Vision

ASPIRATES.

UNVOCAL.

1 2 3 4 5
Breath Leaf Bust Wiſh Hall

MUTES.

1 2 3 4 5 6
Rib Wed Log Rip Wet Lock

FORMATION OF THE VOWELS.

The 1st and 4th are produced by the same position of the tongue, which is pulled backwards, and much depressed, to render the cavity of the mouth as wide as possible. In the 2d and 3d the lips are reduced to a more narrow and circular form. The sound of these first four is much broader and fuller than the rest, arising from the flat posture of the tongue.——In the other five the tongue reaches forward, and gradually ascends towards the arch of the palate, to straiten the passage, and render the sound more *acute*. The *e*, which is the last in the scale, is the sharpest and smallest, because the tongue is higher, and the corners of the mouth more extended than in the rest. In all the vowels the ower jaw assists and accompanies the action of the tongue. The *u* and *e*, which are the 4th and 7th, are in every situation pronounced *short*. Sometimes *two* of these vowels are represented by *one* mark, as *i* in *kind*, or *u* in *muſe*; *i* is a combination of the 4h and 9th, and *u* of the 9th and 3d. That these are the same vowels which occur in almost every syllable of the language, the following specimen will shew.

VOWEL MARKED.

8 3 9 4,9 2 9 1 7 4 1
Hail, holy Light, Offspring of Heaven, first-born,
1 1 7 4 6 2 7 4 6 9
Or of th' eternal, co-eternal Beam,
8 4,9 7 7 9 4 8
May I expreſs thee unblam'd.

6,9 6 1 3
I cannot go
3 8 3,9 4 6 4 1 4,9 6 1 3
Where univerſal Love not ſmiles around,
4 8 9 1 9 1 6 1 8 4
Suſtaining all yon Orbs, and all their Suns.

FORMATION OF THE HALF-VOWELS.

As there are three of the HALF-VOWELS for which we have no single or particular mark, viz. the 5th, 6th, and 9th, we shall distinguish them by *ng*, *dh*, and *zh*. The half-vowels are all vocal, and capable of musical tones. The fine sound of *l* is produced by applying the top of the tongue to the upper gum, and allowing the breath to escape gently by the *sides*. But if the whole force of the breath be conducted to the top of the tongue, it forms the rough vibration of *r*. The sound of *m*, *n*, and *ng*, is emitted solely through the NOSTRILS: In *m* the breath is stopped at the lips; in *n* at the fore part of the palate, and in *ng* at the hinder part. The *dh*, or 6th half-vowel, is formed by thrusting the tip of the tongue gently through the teeth; the *v*, by laying the upper teeth on the under lip; the *z*, by raising the upper part of the tongue in a straight direction against the palate. And the *zh*, or 9th half-vowel, by the top of the tongue a little more depressed than in the former.—Sometimes the half-vowels form a perfect syllable by themselves, as *l* in *Bottle*, *r* in *Sceptre*, *n* in *Open*. That these vocal articulations likewise occur in language, will appear in the following lines:

HALF-VOWELS MARKED.

4 2 4 4 4 5 8 4 1
Good Nature and good Senſe muſt always join;
2 8 3 4 8 7 7 4
To err is human; to forgive, divine.

4 6 6 1 2 4 2 3 4 4
Know then this Truth, enough for Man to know,
7 5 1 4 8 4 1
Virtue alone is Happineſs below.

FORMATION OF THE ASPIRATES.

In pronouncing the ASPIRATES, the GLOTTIS is in the same inactive state as in whispering or common breathing. Hence it is that they poſſeſs no vocal quality, and are incapable of musical modulation. There are likewise two of the aspirates, viz. the 1st and 4th, for which we have no single mark; we shall represent them by *th* and *ſh*. The *th* is produced by the same position of the organs in the mouth as the *dh*; the *f* as the *v*, the *s* as the *z*, and the *ſh* as the *zh*. All the difference between the four half vowels and the four aspirates is, that the former have a *vocal ſound* in the throat, and the latter have *not*. The *h* or 5th aspirate is only a strong impulse of the *breath* against the palate, as in sighing. The following examples will demonstrate, that in speaking, the aspirates retain still the same *unvocal quality*.

ASPIRATES MARKED.

2 3 3 3 2
Of Man's firſt Diſobedience, and the Fruit
2 5 3
Of that forbidden Tree, whoſe mortal Taſte
2
Brought Death into the World——

5 3 3 4
When even at last the ſolemn Hour ſhall come,
3 2 2
And wing my myſtic Flight to future Worlds,
2 2
I chearful will obey.

FORMATION OF THE MUTES.

The close formation of the MUTES obstructs both the *breath* and the *voice*. The first three, *b*, *d*, and *g*, are produced by the same position of the organs, as the *m*, *n*, and *ng*. But in these mutes no breath is allowed to escape outwardly: there is only an *obſcure murmur* heard in the mouth and nostrils, which is scarcely perceptible in common speech. The three last Mutes, viz. *p*, *t*, and *k*, are produced in the same manner as the three former, but they are entirely void of any kind of sound. All the consonants, except the MUTES, have an independent sound of their own, and are pronounced the same when separate or when combined.

MUTES MARKED.

1 2 3 4 2 1 5
On ſudden open fly
2 2 3 5
Th' infernal Doors, and on their Hinges grate
2
Harſh Thunder.

4 5 5 2 1 2 2 6
Thou rather with thy ſharp and ſulph'rous Bolt
5 5
Split'ſt the unwedgeable and gnarled Oak,
Than the ſoft Myrtle.

In the word *Sudd'n* the breath is totally stopped by the *d*, till it is relieved by the *n*. The explosion of the Mute is heard, either as it suddenly starts *to* or *from* its position, as may be perceived in the words *Bolt*, *Split'ſt*, where both the preceding and following sound conspire to render the explosive more audible.

It appears from the above account, that all the consonants are produced by only 9 different positions of the organs in the mouth, viz.

1 2 3 4 5 6 7 8 9
(L) (R) (M, B, P) (N, D, T) (NG, G, K) (DH, TH) (V, F) (Z, S) (ZH, SH).

The *b* is excepted, because it demands no particular action of the organs.—It is likewise evident, that as whispering is only the noise of the breath rushing outwards through a particular passage, if the *passage* is the same, the *sound* must be the same. It must therefore happen, that in whispering, the *b* cannot be distinguished from *p*, *d* from *t*, *g* from *k*, *dh* from *th*, *v* from *f*, *z* from *s*, *zh* from *ſh*, nor *m* from *n* or *ng*. In the three last, although the breath is stopped in different parts of the mouth, yet, as each is expelled through the nostrils, the *whispering* sound is the same. Hence it is that the language of whispering is performed by *nine sounds* fewer than that of speaking.——Sometimes in writing there are *two* consonants represented by *one* letter, as *k*, *s*, by *x*, in *Vex*, or *d*, *zh* by *j* in *Joy*, &c.——That the human voice, in speaking, is nothing else but the succeſſive repetition of the TWENTY-NINE SIMPLE SOUNDS in the Scale, will appear by pronouncing distinctly the following lines.

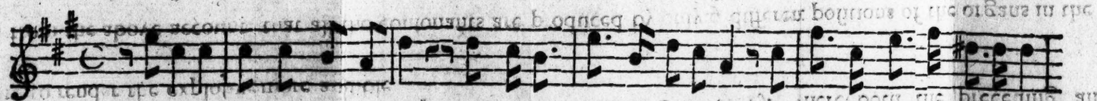
EVERY SOUND MARKED.

2 1 2 2 1 2 6 1 3 3 9 4 5 4 2 3 4,9 4 2
Blow, blow, thou Winter Wind,
6 1 3 5 2 5 4 1 5 3 2 4 4 6 4,9 4 2
Thou art not ſo unkind
6 8 3 6 4 8 9 4 3 2 6 5 9 5 9,3 2
As Man's Ingratitude.
6 4,9 5 3 2 9 8 4 1 5 3 2 6 9 4
Thy Tooth is not ſo keen,
2 7 6 2 8 6 1 3 5 2 5 4 1 5 3 9 4
Becauſe thou art not ſeen,
2 1 6 2 6 4,9 1 2 7 2 2 1 9 2 3 3
Altho' thy Breath be rude.

2 2 9 8 2 2 9 8 6 1 3 1 9 5 4 2 3 6 4,9
Freeze, freeze, thou bitter Sky;
6 1 3 2 4 3 5 4 1 5 1 4,9 5 3 2 4 4,9
Thou dost not bite ſo nigh
6 8 1 7 4 7 2 9 5 3 2 1 2 3 3 1 5
As Benefits forgot.
6 2 6 1 3 6 9 3 1 5 4 2 8 3 5 5 4
Tho' thou the Waters warp,
6 4,9 3 5 9 5 9 8 4 1 5 3 2 4 5 5 4
Thy Sting is not ſo ſharp
6 8 2 3 7 4 2 3 9 3 7 3 1 2 7 2 4 1 5
As Friend remember'red not.

From the just pronunciation of these sounds (if there is no defect in the organs) the deaf and dumb may be taught to speak, all impediments cured, and every bad quality of voice prevented in the young, or removed in the adult.

IN SINGING, the airs of music are performed only on the *vowels* and *half vowels*. The different gradations of tone arise from the situation of the Glottis. The more that you contract the orifice of a wind instrument, and the tighter you stretch the chords of a stringed instrument, the tone is the *higher*. The same effect is produced in the *organ* of *sound* by elevating the LARYNX. A musical tone may be emitted either through the mouth or the nostrils.——We can *warble* or *hum* a tune without uttering distinctly any of the eighteen vocal articulations. A musical tone, however, is generally performed by a particular and determined configuration of the organs. The VOWELS are best adapted for the modulations of music. For instance,

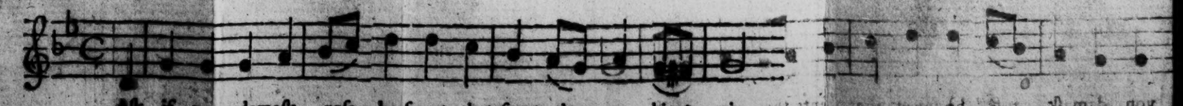


In these lines the stream of harmony rolls most fully out on the vowels ow e wa y a o ai i uy ea, &c. But although the vowels are the most free and flexible, the half vowels are equally *vocal*. Let the following be sung with distinct articulation.

Here the following half-vowels are all VOCAL.

6 3 1 5 3 2 4 6 2 6 5 2 5 4 7 6 3 1 5 2 8 5
The miling morn the reathing ring invi the warling urz o ing, &c.

It might be easy to compose a song where nothing but vowels and half vowels are introduced: in that case, the melody would flow uninterrupted.—We may perceive the effect of the Aſpirates and Mutes in these words:



Whenever the organs come to pronounce *k* in *ask*, the breath is entirely stopped. The same happens at *d* in *damask*, *b* in *be*, *t* in *ſweet*, or wherever a mute occurs in singing. In pronouncing the aſpirates, such as *s* in *ask*, *f* in *if*, although the course of the *breath* is not interrupted, yet the *muſical tone* is diſcontinued, because the aſpirates are unvocal.

CHAP. II.

ILLUSTRATION *of the* ELEMENTS *of* SPEECH *and* VOCAL MUSIC *in the* PLAN.

THE chief intention of this plan, is to exhibit at one view, the number, formation, qualities, and arangement of the ſimple ARTICULATE SOUNDS. It is printed on a ſingle ſheet, that the Reader may have the firſt ſcale of ſounds always in his eye. Let it be remarked however, that only the ſounds of the ENGLISH LANGUAGE are here repreſented. The organs are capable of many other modes of articulation beſides theſe. There are ſounds in the French, German, and other languages, which are not found in ours. There are likewiſe ſome in ours, which are not in theirs. It is the office of the art of PRONUNCIATION, to determine preciſely, what original ſounds belong to any particular language. Thoſe in Engliſh, ſo far as I can judge, are in number 29.

They

They are divided into 9 VOWELS, 9 HALF-VOWELS, 5 ASPIRATES, and 6 MUTES. The firſt ſcale repreſents them in their progreſſive order, with the ſounds marked in Italics, and the numbers above each. The firſt example beginning with *Hail holy light*, &c. is introduced to prove, that the vowels in ſpeech are the ſame as in the ſcale. Gramarians have differed in aſcertaining the exact number of the Engliſh vowels, but as the EAR is the only judge with regard to the modification of ſound, to that ſtandard I appeal. The nice diſtinction between the vowels, is indeed the moſt difficult part in this undertaking. In many counties of Great Britain and Ireland, I have had an opportunity of obſerving how far the pronunciation of the Inhabitants deviate from what is called the pure ſtandard. Theſe deviations I found were chiefly on the vowels. The conſonants were pronounced alike by every individual, except thoſe who laboured under impediments or defects of voice. But it

is

is not in provincial dialects alone, that this irregularity is perceived; even our beſt ſpeakers differ very widely in their mode of pronouncing certain vowels. Hence will ariſe ſome difficulty in diſtinguiſhing between theſe ſounds in my ſcale. I am certain however that there are 9 different vocal articulations in the Engliſh language. This by the LIVING VOICE can be made evident to every ear, but when inſtead of that we ſubſtitute written letters addreſſed to the eye, they muſt always be fallacious and uncertain.

So much for the vowels. The ſecond example in our plan of ſounds, beginning with *Good nature*, &c. repreſents the HALF-VOWELS, the third the ASPIRATES, and the fourth the MUTES, marked agreeably to their order in the ſcale. In the laſt example, beginning with *Blow, blow*, &c. EVERY ſound is marked. That there may be no difficulty in underſtanding theſe marks, let the following hints be attended to, *viz:*

The

The firſt word is diſtinguiſhed thus, 1 1 2 Blow, becauſe *b* is the 1ſt mute, *l* the 1ſt half-vowel, and *ow* are ſounded as the 2d vowel. The next word is marked 6 1 3 Thou, becauſe the *th* has the ſound of the 6th half-vowel, *o* of the 1ſt vowel, and *u* of the 3d. The ſame method is obſerved in all the reſt.—Hence it is that the diſtinction of SOUNDS alone is regarded, becauſe their marks in writing are ſo defective and irregular. For inſtance, the letter *s* is ſometimes numbered 3, ſometimes 8, and ſometimes 9, according as it repreſents the 3d aſpirate, or the 8th or 9th half-vowel. When two vowels are marked by one letter, as *i* in 4,9 kind, there is a comma placed between the numbers, to ſhew that the 4 and 9 are united in the ſame ſyllable. When two letters repreſent only one ſound, as *ng* in 5 Sing, *ſh* in 4 Wiſh, the number is placed between them. Theſe remarks I hope will be ſufficient to illuſtrate our mode of diſtinguiſhing the ſounds by the

uſe

uſe of figures. I have been peculiarly careful in my method of arranging the different claſſes of conſonants, becauſe ſince the days of Ariſtotle, down to the preſent time, the moſt uncertain and erroneous accounts have been given by Grammarians of theſe ſounds. Dr. AMMAN of Amſterdam, was the firſt who emerged from the obſcurity of Scholaſtic definitions, and deſcribed the formation of the voice, from nature and experiment alone. He demonſtrated the vowels and half-vowels, to be articulations of VOICE, the aſpirates, to be articulations of BREATH, and the mutes or exploſives, to partake of the quality of neither. He firſt propoſed to introduce the *dh*, *v*, *z*, and *zh*, into the claſs of vocal articulations.* His judicious and experimental plan I have adopted, and ſhould wiſh to advance nothing but what is obvious and convincing to every perſon who will be at the pains to examine

* Diſſert. de Loquela. p. 72.

examine the action of their organs in ſpeaking.

The examples of muſic are intended to illuſtrate ſtill farther the diſtinction between the vocal and unvocal ſounds. It is here found that in ſinging, the aſpirates diſcontinue the vocal tone, and that the mutes, not only diſcontinue the TONE, but entirely ſtop the BREATH. It is therefore to be wiſhed that ſingers would cultivate as full a pronunciation as poſſible of the vowels and half-vowels. Thoſe languages are always beſt adapted to muſic, that are leaſt burdened with a cluſter of untuneable conſonants. And yet, notwithſtanding this inconvenience, we find the articulate ſounds ſo different in their formation and quality, that when they are properly blended, they mutually ſoften and ſupport each other. The tranſition from ſound to ſound is ſo eaſy, that they mingle imperceptibly with one another. No ſooner are the organs in a ſituation of pronouncing the aſpirates and mutes,

mutes, but they immediately ſtart into the full ſwell of the vocal articulations.

In this enquiry into the formation of the voice, I have been greatly aſſiſted by many eminent Authors who have written upon the ſubject; among whom are Caſſerius, Wallis, Holder, Boerhave, Haller; but my chief obligations are to the ingenious Dr. Amman before mentioned, whoſe treatiſe upon pronunciation, although applicable to the German ſounds, is more accurate and ſimple than has perhaps appeared in any language.

CHAP. III.

The ALPHABET.

WE have reaſon to believe that the practice of uttering articulate ſounds, was long prior to the uſe of letters. The ſound is the original, the letter is only the picture or copy. But when we conſider the great utility of the art of writing,

we

we muſt rank it among the firſt and moſt admirable of all human inventions: To convey our ſentiments by marking them with the hand, inſtead of expreſſing them by the tongue; to convey them by means of the eye, inſtead of the ear; and in ſo extenſive and perfect a manner, that we can converſe with the abſent as well as the preſent, with the dead as well as the living! and what is ſtill more wonderful, to waft our ideas from Britain to India, and diffuſe them through every corner of the world with ſo much ſafety and exactneſs, that not a particle ſhall be loſt! The latter effect indeed is owing to the art of Navigation, which, next to the uſe of letters, is perhaps the nobleſt monument of inventive genius.

It is not my preſent buſineſs to enquire into the origin and form of letters, or the analogy between them and the ſound repreſented. As this undertaking is ſolely to illuſtrate the powers of the LIVING VOICE, we ſhall

ſhall only conſider the letters as the marks or pictures of the articulate ſounds. And here it might be naturally ſuppoſed, that each of theſe ſounds ſhould have a letter to diſtinguiſh it by, and that each letter ſhould repreſent invariably the ſame ſound. But if we take a ſhort view of our Orthography, we ſhall find that this is by no means the caſe. To proceed then in the moſt regular manner, we ſhall firſt unfold by what marks or letters each of the ſimple ſounds is repreſented in writing.

MARKS of the SOUNDS.

The different ſound of each vowel, together with the half-vowels and aſpirates, will be more clearly illuſtrated by the following plan:

VOWELS.

The firſt Vowel is marked by

a fall,
au clauſe,
aw draw,
o fond,
ou thought,
oa broad,
eo george,

The ſecond Vowel by

o ſhore,
ou mould,
ow flow,
oo door,
oa boat,
ew ſhew,
eau beau,

The third Vowel by

o who,
oo poor,
ou youth,
u buſh,

The fourth Vowel by

u turn,
o love,
oo flood,
ou couple,
e herd,
ea earth,
i bird,

The fifth Vowel by

a harm,

The ſixth Vowel by

a bad,

The ſeventh Vowel by

e men,
ea bread,

The eighth Vowel by

a flame,
ai fair,
ea bear,
e there,
ei reign,
ey prey,

The

The ninth Vowel by
i machine,
ie field,
e here,
ea fear,
ee feel,
eo people,
ei receive,

HALF-VOWELS.

The firſt Half-vowel is marked by
l trill,

The ſecond Half-vowel by
r ſpur,

The third Half-vowel by
m drum,

The fourth Half-vowel by
n tin,

The fifth Half-vowel by
ng ring,
n think,

The ſixth Half-vowel by
th thine,

The ſeventh Half-vowel by
v rove,
f of,

The eighth Half-vowel by
z buz,
ſ roſe,

The ninth Half-vowel by
ſ pleaſure,

ASPIRATES.

ASPIRATES.

The firſt Aſpirate is marked by

th ſhea*th*,

The ſecond Aſpirate by

f loa*f*,
ph *ph*ilip,
gh laug*h*,

The third Aſpirate by

ſ hi*ſs*,

c fa*c*e,
t fa*t*iety,

The fourth Aſpirate by

ſh cru*ſh*,
ſſ paſſion,
t na*t*ion,
c ſo*c*ial,
ch *ch*aiſe,

The fifth Aſpirate by

h *h*ome,

MUTES.

The firſt Mute is marked by

b ru*b*,

The ſecond Mute by

d fe*d*,

The third Mute by

g drag,
gh *gh*oſt,

The fourth Mute by

p li*p*,

The fifth Mute by

t hi*t*,

The ſixth Mute by

k loo*k*,
ck ro*ck*,
ch *ch*orus,

From

From this repreſentation, we find that the ſame ſound is often marked by different letters. On the other hand, we ſhall find that the ſame letter is often a mark for different ſounds, This will be more clearly ſhown by taking a view of the Alphabet in its common progreſſive order.

SOUND of the LETTERS.

A.

This letter has four different ſounds which are repreſented in our ſcale, *viz:*

1ſt vowel h*a*ll,
5th vowel p*a*th,
6th vowel m*a*n,
8th vowel fl*a*me,

B.

This letter has only one ſound.

1ſt mute ro*b*,

C.

Repreſents in writing

3d aſpirate ni*c*e,
4th aſp. ſpa*c*ious,
6 mute *c*are,

D.

Has the ſound of

2d mute no*d*,

E.

Repreſents

4th vowel h*e*rd,

7th

7th vowel bend,
8th vowel there,
9th vowel here,

F.

Has the ſound of

2d aſpirate ſta*ff*,
7th half-vowel o*f*,

G.

Is pronounced

3d mute leg,
2 mute and 9 half-vow. *g*eorge,

H.

Has no other ſound but

5th aſpirate *h*at,

I.

Is pronounced

4th vowel bird,
9th vowel machine,
4,9 vowel mind,

J.

Repreſents

2d mute and 9th half-vow. *j*uſt,

K.

Retains always the ſound of

6th mute ſha*k*e,

L.

Always the ſound of

1ſt half-vow. pu*ll*.

M.

always the ſound of

3d half-vow. ſwi*m*,

N.

Has the ſound of

4th half-vowel ru*n*,

5th

5th half-vow. cli*n*k

O.

Repreſents

1ſt vowel f*o*rm,
2d vowel ſh*o*re,
3d vowel pr*o*ve,
4th vowel m*o*ney,

P.

Always the

3d mute to*p*,

Q.

Always the

6th mute pi*q*ue,

R.

Always the

2d half-vowel ba*r*,

S.

Repreſents the ſound of

3d aſpirate bli*ſſ*,
4th aſpirate ru*ſſ*ia,
8th half-vow. ho*ſe*,
9 half-vow. vi*ſ*ion,

T.

Has the ſound of

5th mute ſho*t*,
3d aſpirate fa*t*iety,
4 aſpirate pa*t*ience,

U.

Has the ſound of

3d vowel f*u*ll,
4th vowel c*u*p,
9th vowel b*u*ſy,
9,3 vowel p*u*re,
9,4 vowel nat*u*re,

V.

Only the ſound of

7th half-vow. ro*v*e,

W.

Repreſents always the

3d vowel *w*arm.

X.

X.	Y.
Repreſents the	Has the ſound of
6 mute and 3d aſpirate *tax*,	4,9 vowel *ſky*.
8 half-vow. *xerxes*,	9 vowel *lynx*,
3d mute and 8 half-vowel *exert*,	Z.
	Only the ſound of 8 half-vowel *furze*,

From this ſimple ſcheme of the Engliſh alphabet, appears the imperfection of our mode of ſpelling. Among other irregularities we often find repreſented,

Two ſounds by one letter.	One ſound by two letters.
the 4th and 9th vowel by	the 5th half-vowel by
i or *y* *find*, *fly*,	*ng* *wing*,
the 9th and 3d vowel by	the 6th half-vowel by
u *muſe*,	*th* *breath*,
the *d* and *zh* by	the 1ſt aſpirate
j or *g* *joy*, *gem*,	*th* *path*,
the *k* and *s* by	the 4th aſpirate
x *vex*	*ſh* *huſh*,
the *g* and *z* by	
x *exalt*,	

We

We could have added to the laſt example, a variety of inſtances where two vowels are uſed as the mark of one ſound, ſuch as *ow* in *flow*, *ea* in *bear*, &c. but theſe we have already conſidered in our account of the marks of the ſimple ſounds. All that now remains, is to exhibit a ſcale of theſe ſyllables, where two or more vowels are united in pronunciation.

Two vowels united.

1,9	join,	3,8	*wa*ve,
1,3	r*ou*nd,	3,9	*wee*p,
2,9	follo*wi*ng,	9,1	*yo*n,
3,1	*wa*lk,	9,2	*yo*ke,
3,2	*wo*re,	9,3	*you*th,
3,4	*wo*n,	9,4	*ye*rn,
3,5	*wa*ſp,	9,5	*ya*rd,
3,6	*wa*x,	9,7	*ye*llow,
3,7	*we*ll,		

Three vowels united,

3,4,9	*wi*ld,	9,3,4	tempeſt*uous*,
3,1,3	*wou*nd, *verb*,	9,3,6	mut*ua*l,
3,9,4	obſeq*uious*,		

From

From this view of the combination of vocal ſounds in one ſyllable uſually called Dipthongs and Tripthongs, it appears that the *w* and *y* are in no ſituation found to be conſonants. Where is the difference between the ſound of *you* in *you*th and *eu* in *feu*d, or between *wa* in *wa*ll and *ua* in eq*ua*l? Notwithſtanding the aſſertion of many Grammarians to the contrary, the *w* and *y* are always ſounded purely vocal.

In my account of the Alphabet, I might have mentioned in what ſituation ſeveral of the letters were SILENT, but as we are only concerned with the SOUND of them, I thought it was unneceſſary.

From this ſhort ſcheme of our mode of writing, it cannot be wondered at that foreigners find ſuch a difficulty in acquiring the pronunciation of the Engliſh language. If each ſound had a letter to diſtinguiſh it by, and if that letter never repreſented more ſounds than one, nor

was

was ever ſilent, we then might proceed upon eaſy grounds to the art of teaching pronunciation by means of writing. But ſince the caſe is quite otherwiſe, we ſhall find that children and foreigners muſt be taught thro' the medium of their EAR and not of their EYE, as the latter will very often perplex and deceive them. We ſhall therefore enquire into the method by which the voice can be formed in the moſt juſt and expeditious manner.

CHAP. IV.

CULTIVATION *of the* VOICE *in* CHILDREN.

THE proper exertion of any faculty, either bodily or mental, is the reſult of long attention and practice, directed by the beſt examples. Nature leaves us in a rude and uncultivated form, it is our buſineſs to poliſh and refine ourſelves. Nature gives us the organs, it is ours to acquire the ſkilful performance upon them.

Every

Every creature that we know arrives much ſooner than man at the perfect diſplay of his powers. The firſt ſpecies of voice in the infant, is that of CRYING; a language the moſt tender and pathetic to excite our compaſſion and prompt our care. It is a conſiderable time before the muſcles of the larynx are adapted for the modulation of MUSIC, or thoſe of the tongue for the pronunciation of LANGUAGE. But whenever they arrive at that ſtate, the utmoſt care ſhould be taken to form their voice aright. Every bad habit may be eaſier prevented in the young than removed in the adult. When the organs are tender and flexible, they may be moulded as we pleaſe. The mode of utterance which we contract at this period, generally remains with us thro' life. Children have a ſtrong propenſity to imitate what they hear; for that reaſon, thoſe who are employed to teach them ſhould attend to the following hints, *viz.*

I. As

I. As all ſpeech or language is only the ſucceſſive pronunciation of the articulate ſounds; and as the vowels, half-vowels, and aſpirates, have an independent ſound of their own, let them be taught to pronounce each of them ſeparately. For inſtance, let the following lines be ſpoken thus:

The ſpacious firmament on high,
With all the blue etherial ſky,
And ſpangled heavens, a ſhining frame,
Their great original proclaim.

Each of theſe diviſions repreſent only one ſound, except when a mute is united. In that caſe alone ſhould the child be allowed to pronounce two ſounds at the ſame time. Inſtead of ſaying *el*, *em*, *eſs*, *ar*, *vee*, let him be taught to utter only the ſimple ſounds *l*, *m*, *s*, *r*, *v*. Theſe are equally perfect when ſeparate as when combined. The word length, which contains only four ſounds l e ng-th is uſually ſpell'd thus, el ee en gee tee aitch.

aitch. Here, inſtead of FOUR, there are no leſs than THIRTEEN ſounds uttered. How can the child imagine that *ng* and *th* have each of them but one ſound? Why do we call in the aid of articulations which are foreign to the word? What ſimilarity is there between the ſimple ſound of *ng* and the mix'd articulations of *en* and *gee*, or between *th* and the ſounds of *tee* and *aitch*?

To remedy this inconvenience in our mode of ſpelling, which is ſo tedious and embaraſſed, let the child be taught to pronounce every half-vowel and aſpirate entirely unconnected with any vowel. For inſtance, in *m* let his lips be ſhut before any ſound is heard. In *l* let the top of the tongue be firſt of all applied cloſe to the upper gum, and then will be produced the articulation clear and unmix'd. In ſhort, let every ſound except the mutes be uttered in their moſt ſimple form. On this one principle depends all the propriety and graceſulneſs of pronunciation.

II.

II. Another error in the mode of teaching children to read, is that of directing their attention to diſtinguiſh the letters by the eye, inſtead of the ſound of them by the ear. Hence it is, that when they can name at firſt ſight every letter, and diſtinguiſh the form of *a* from *o*, *p* from *b*, &c. they naturally imagine that they are perfect in their taſk. The great impropriety of this method will appear by attending to our view of the alphabet in the laſt ſection, where we find ſeveral of the letters repreſenting various ſounds. If, therefore, the child judges by the eye, he can never be able to diſcover the difference; if he judges by the ear, he can never be deceived. Why ſhould he be troubled with the FORM of the letters till once he has acquir'd the SOUND of them? Why ſhould he be taught to READ before he is taught to SPEAK. The latter can be acquired at a very early age; and when once he is able to pronounce the ſounds, ſyllables, and words themſelves,

themſelves, he will eaſily be taught to diſtinguiſh the marks by which they are repreſented in writing.

III. Another cuſtom that injures the voice of children, is that of repeating long ſpeeches or poems with rapidity and indiſtinctneſs. He generally who can read or recite FASTEST thinks himſelf the beſt ſcholar. This practice, which is eſtabliſhed with a view to cultivate the MEMORY, muſt inevitably prevent and enfeeble the action of the organs. The ſimple ſounds, inſtead of being articulated with energy and juſtneſs, are all mingled in a confus'd jargon. If you wiſh that your children ſhould one day diſtinguiſh themſelves as publick ſpeakers, let this pernicious habit be avoided. Never allow their ſervants, nurſes, or companions to ſpeak before them in a hurrying and imperfect manner. They will naturally imitate what they moſt frequently hear. Never let them

them ſpeak in a languid or reſtrain'd manner. Let the action of their jaw be free and open. Let their lips and tongue be compreſſed with energy in their different poſitions. For, as the fingers by a conſtant and active performance upon an inſtrument, acquire a readineſs and command which they had not before; ſo the organs of ſpeech, and eſpecially the muſcles of the tongue, receive a new force and facility from the practice of a juſt pronunciation.

Thus we have propoſed three objects to be attended to, in the mode of cultivating the voice in children, *viz*: to pronounce each of the articulate ſounds by its own independent power; to diſtinguiſh them by the ear, and imitate them by the voice, before they are acquainted with their marks in writing; and laſtly, not to injure their pronunciation by an utterance too haſty and indiſtinct. If theſe few rules are regarded, their voice, as they grow up,

will encreaſe in ſtrength and harmony. They will be free from all that weakneſs, obſtruction, and defect in ſpeech, which are generally the conſequence of a neglect in this uſeful part of education.

CHAP. V.

IMPEDIMENTS *in* SPEECH.

NEXT to the art of PREVENTING bad qualities in the young, is that of REMOVING them in the adult. Both are performed from the ſame principle.

The noble faculty of ſpeech when ſkilfully exerted, is adapted to excite in us the moſt ſublime ſenſations of delight. But this, when exerted ungracefully, creates in us the greateſt diſguſt. What an unſpeakable diſadvantage then is any obſtruction or impediment in pronunciation!

Impediments are either NATURAL or ACQUIRED. To begin with the former: When any of the organs are incapable of performing their office, they are like a machine

machine which is materially defective in its ſtructure. For inſtance; If the cavity of the breaſt is too narrow, or the action of the lungs too confined; if the orifice of the glottis is too ſmall, too wide, or the ſides of it unequally poiſed; if the tongue is too low, too ſhort, too broad, too ſoft, too ſtiff or unyielding; if the lips are too large, or too ſmall; if the teeth are too thickly or too thinly ſet, or altogether wanting? In all theſe and various other caſes, the voice will be conſiderably injured according to the defect in the organs employed. Yet, notwithſtanding, theſe may be called NATURAL impediments, we find they have been leſſened or removed by the great ſkill and attention of thoſe eminent maſters who have been employed in this undertaking. I allow however, that there are ſome organs originally better conſtructed for acquiring excellence in ſpeech or muſic, than others; but my preſent object is, to unfold by what means every individual may attain all the perfection of which his

organs

organs are capable. We too often lay the blame upon nature, after we have neglected or miſuſed the faculties ſhe has ſo largely beſtowed, we ſhould rather blame our own indolence and inattention. In the preſent caſe we ſhall find that the moſt part of impediments in ſpeech, do not proceed from any natural defect in the organs, as is often alledged, but from bad example in early life, which by careleſſneſs and want of ſkill, is confirmed into a habit.

As the practice of ſtuttering, ſtammering, liſping, heſitation of voice, &c. do greatly injure the facility and gracefulneſs of converſation and publick ſpeaking, every attempt to remove them, is of importance to ſociety. This undertaking however, is not ſo difficult as may at firſt be imagined. When any complicated piece of machinery is out of repair, or ceaſes to perform its motions, the maker of it, who underſtands the ſtructure of every part,

can

can immediately rectify it, by taking it aſunder, inſpecting the ſeveral ſprings, and replacing them in their original order. In like manner, when thoſe curious organs that were adjuſted and attuned by the hand of the ALMIGHTY, are deficient in performing their office, we can as it were, diſſect the vocal machine, and examine from whence the diſorder proceeds.

Every impediment in ſpeech, reſults from pronouncing one or more of the articulate ſounds imperfectly. This produces a ſimilar effect to a ſtring in an inſtrument broken or untuned, which, when ſtruck along with the reſt, cauſes a diſcordancy throughout the whole piece. If every ſound in language is not pronounced with equal juſtneſs, the voice is not perfect. The chief characteriſtic of a good Speaker, is, that every articulation can be diſtinguiſhed by the ear. There are very few ſpeakers who pronounce each ſound with this nice propriety, and yet none but a complete judge of ſpeaking

ing can diſcover wherein the defect lies; as none but a maſter in muſic can tell the particular note or notes which render the whole piece jarring and diſcordant. The effect of painting, ſculpture, muſic, eloquence, or any of the fine arts, is perhaps the ſame on the illiterate and ſkilful, with this difference only: that the illiterate man feels himſelf pleaſed or diſguſted, without knowing why; whereas the maſter in the art, can give an account for every impreſſion he receives from the object.

When I ſpeak of impediments, I do not mean to include PROVINCIAL DIALECTS, or thoſe various deviations from the purity of pronunciation; but of thoſe more glaring improprieties, which render ſpeech ſo uncouth and diſagreeable. Among ſuch are the following:

I. Some there are whoſe utterance appears as a cluſter of unwieldy conſonants, thruſt forwards with the utmoſt difficulty, and

and ſcarcely allowing one vowel to ſoften the tone and relieve the organs. Let ſuch be taught to open with the utmoſt freedom, their mouth, in the pronunciation of all the vowels. Let them acquire that full and graceful ſwell, which reſults only from the unreſtrained action of the lips, tongue, and jaw.

A practice ſimilar to this, is that of pronouncing the half-vowels with too much obſtruction, or converting them altogether into aſpirates. Thus, inſtead of heaven, gazing, they ſay almoſt heafen, gaſing. To remedy this, let every ſound which is capable of muſical modulation, be uttered as clearly and vocally as poſſible.

II. Others, who are not accuſtomed to expel their breath with the ſame freedom through the noſtrils as through the mouth, pronounce the three naſals *m*, *n*, and *ng*, very imperfectly, which produces that dull, diſagreeable ſound, which we call ſneveling

or

or SPEAKING THROUGH THE NOSE. The latter term is entirely wrong, becauſe it is the defect of NOT ſpeaking thro' the noſe, which occaſions that impropriety in articulation. Sometimes this habit ariſes from an exceſs in taking ſnuff, which ought always to be avoided by a publick ſpeaker or ſinger.

III. Many ſpeakers lay too great a ſtreſs upon the aſpirate *s*, which has made ſome foreigners call the Engliſh language, the HISSING language. Let this ungraceful habit be carefully ſhunned. Others uſe the *s* inſtead of the *th*, or the *th* inſtead of the *s*, which gives riſe to that mode of utterance called LISPING. This may be carefully prevented, by attending to our account of the production of theſe letters.

IV. Others from example or habit, or from an affectation of ſpeaking SOFT and FINE, pronounce the *r* with their throat, inſtead of the top of their tongue. This does

does not proceed from any defect in the organs, but generally from imitation in our earlier years. For a proof of which we find that the inhabitants of certain counties in England and other places, are addicted to this BUR in their pronunciation, and yet the tongues of ſuch people will be found as perfectly formed as others. We may obſerve likewiſe, that in ſome families all the children pronounce the *r* in the ſame imperfect manner, merely by imitating their parents or companions. Let ſuch be inſtructed to exert the whole vigor of the muſcles of their tongue in producing this letter. Every ſound which is uttered languidly or feebly, is always deſtitute of propriety and gracefulneſs. Energy in articulation, is the firſt quality to be gained. When every ſound is pronounced with equal ſtrength, the voice is moſt perfect and agreeable; becauſe the ſimple elements of ſpeech, are ſo amazingly different in their formation: ſome harſh, ſome ſmooth, ſome long, ſome ſhort, ſome vocal,

ſome

ſome unvocal, ſome open, ſome ſhut, that when they are properly blended together, they mutually ſweeten and enforce each other: From the ſame principle as different voices and different inſtruments joined in uniſon, form the fulleſt and moſt harmonious concert. This letter *r* in a particular manner, when forcibly uttered, gives a graceful nervouſneſs and ſpirit to language. It is like drums, horns, or trumpets mingling harmonious with ſoft lutes and warbling voices.

V. We could have mentioned many more improprieties in pronouncing particular letters, but it is evident that they can all be removed, by attending to the juſt action and poſition of the organs in theſe letters. We proceed now to a more common ſpecies of impediments, which is attended with more inconveniences than any we have mentioned. This is what we generally call STAMMERING or STUTTERING. We often find that thoſe who are addicted

ted to this habit, can pronounce each of the articulations when taken ſeparately, but when they are combined into certain words, and theſe words are in certain ſituations, they can hardly utter them even after repeated efforts. In the words "I am not determined," they will perhaps ſay "I am not d d d deter--mined. The habit of what we call MAKING MOUTHS, is extremely diſagreeable. I have often remarked that they generally ſtop at the *p*, *t*, *k*, *b*, *d*, or *g*, in certain poſitions. Theſe cloſe articulations may be compared to a piece of wood or ſtone which ſuddenly ſtops the current of a pipe of water; and if they are not quickly removed, the ſtream muſt ceaſe to flow. The habit of ſtuttering may be cured by the following method. In every word where the cauſe of obſtruction is diſcovered, let the breath be expelled with the utmoſt force. This will render the organs more rapid in their conjunction, and enable them to ſtart from one poſition to another without interrupting the paſſage of

the

the breath. The tongue, lips, and jaw, ſhould be habituated to perform their office with the ſame facility and command, as the fingers on an inſtrument.

It is proper however to obſerve, that there are ſome of the ſounds which from the mode of their formation, cannot be pronounced ſucceſſively in the ſame ſyllable. Specimens of ſuch conſonants as are adapted to begin words or ſyllables, and ſuch as are not, may be ſeen in every common grammar. When a number of conſonants are united with very few vowels, as in the words *Grace Church Street*, &c. the ſounds if rightly uttered, would be extremely harſh and difficult. For that reaſon we generally glide more ſoftly over them, than is conſiſtent with juſt articulation. Various kinds of falſe utterance often eſcape unobſerved, for inſtance in theſe lines:

Of man's firſt diſobedience, and the fruit—
And ſing th' infuſive force of ſpring on man—

As

As the *t* in firſt, and the *d* in diſobedience, and the *v* in infuſive, and the *f* in force, are formed in the ſame place, it is neceſſary to make a pauſe between theſe words, elſe there is only ONE of the ſingle ſounds pronounced. But in juſt ſpeaking, no pauſe ought to be made between the ſubſtantive and the adjective; therefore in the one line, either the *t* or *d* is loſt; and in the other, either the *v* or *f*. For the like reaſon if one word begins with the ſame ſound that ended the preceding, ſuch as

Or winter riſes in the black'ning Eaſt

provided there is no pauſe between winter and riſes, only one of the *r*'s is uttered. Theſe obſervations may ſhew us how extremely nice is the art of juſt articulation. Let every perſon who wiſhes to ſpeak well, habituate himſelf to pronounce with the utmoſt energy, the harſheſt and moſt difficult ſounds. This practice will entirely cure that heſitation which we now mentioned

tioned at words of a peculiar ſtructure or arrangement.

I have often obſerved, that people who were addicted to the habit of ſtuttering when they SPOKE, had no ſuch impediment when they SUNG. The reaſon is, that in ſinging, the aſpirates and mutes are pronounced more ſoftly, and the whole force of the tone rolls out on the vocal articulations; whereas in ſpeaking, every ſound ſhould be pronounced alike ſtrong. Hence it is, that the cloſe compreſſive action of the lips and tongue, which ſome of the letters demand, will, without great practice, ſometimes interrupt the free courſe of pronunciation. This is exemplified in thoſe who are accuſtomed to ſtop at the words which begin with *p t g* or any of the cloſer ſounds. The reſult of the whole is, that as all ſpeech conſiſts only of twenty-nine elements, which are produced from ſimple and mechanical principles, it muſt follow that every impediment or ungrace-

ful

ful habit in the voice, is owing to a defect, either in pronouncing ſome of theſe ſounds when ſeparate, or when they are combined in ſuch a manner as to render the action of the organs more difficult. We have propoſed the method by which both may be remedied.

The ſame principles are applicable to all foreigners who are unable to pronounce certain ſounds in the Engliſh language. Several even of the French and German grammarians, ſeem to have no idea of the formation of our two ſounds marked by *th*, or of the union of ſounds in *j* or ſoft *g* and many others. We find that the natives of ſuch kingdoms find a great difficulty in acquiring the juſt pronunciation of theſe ſounds. But as ſpeaking is entirely a mechanical art, it may be attained merely from imitation and practice by children, by foreigners, or by thoſe who labour under impediments, provided they have no natural defect in the ſtructure of their

organs

organs. How pleaſing is it to trace the elements of language to their firſt ſource, and thus to unfold both the cauſe and cure of any impropriety in the exertion of this noble faculty. From principles equally obvious, has aroſe that curious art of enabling even the deaf and dumb to utter articulate ſounds.

CHAP. VI.

DEAF *and* DUMB *taught to* SPEAK.

IT has been obſerved, that the faculty of HEARING is the moſt perfect of all our ſenſes, becauſe we have the VOICE to imitate the ſenſations we receive by the ear. In the other ſenſes, we have no internal power to indicate inſtantaneouſly the impreſſion.

No corporeal defect renders an individual ſo uncomfortable to himſelf and others, as that of deafneſs. Not even thoſe who are blind are half ſo pitiable. They are gene-

rally

rally ſocial and lively. The pleaſures of converſation, the charms of muſic, almoſt ſupply the want of the other ſenſe. It is true, we receive an inexpreſſible delight in ſurveying the various productions of nature and art; yet ſtill the pleaſure is more ſelfiſh and confined, than that which reſults from the objects of hearing, and the exerciſe of the vocal powers. The ſenſations of ſeeing may be compared to the beams of the ſun, deſcending immediately upon ourſelves; but thoſe of hearing and ſpeech, are like the ſame beams doubly encreaſed, when rebound from another object. Pleaſure, the more it is communicated, grows more intenſe. How dull and ſolitary appears the man who is deaf and ſpeechleſs! In the faculty of voice there is a dignity and gracefulneſs unutterable. It not only indicates the ſuperiority of our nature, and enables us to unfold to each other our inmoſt ſentiments, but it likewiſe gives theſe ſentiments a meaning and ſpirit double to what they had before.

Our inward conceptions do not impreſs us near ſo ſtrongly, as when we clothe them in language, and animate them with voice. Hence the obſervation of the Poet:

Had thought been all, ſweet ſpeech had been deny'd;
Speech, thought's canal! ſpeech, thought's criterion too!
Thought in the mine, may come forth gold or droſs;
When coin'd in words, we know its real worth.
Thought, too, deliver'd, is the more poſſeſt;
Teaching, we learn; and giving, we retain
The births of intellect; when dumb, forgot.

YOUNG.

There is ſuch a mutual connexion between the faculties of hearing and ſpeaking, that when the one is loſt, the other is with great difficulty ever recovered. Many attempts have been made to remove deafneſs, but for the moſt part without ſucceſs.

For inſtance: ſome have endeavoured to convey the ſound from the mouth of the ſpeaker to that of the deaf perſon, by means of a piece of wood or wire. This method may be effectual, provided the auditory

nerve

nerve is not injured; as a branch of that nerve is ſaid to communicate with the palate. Deafneſs for the moſt part, proceeds from too much laxneſs in the Tympanum of the ear. If therefore the ſound cannot be admitted through that membrane, it finds a paſſage, however imperfect, by the mouth.

Others have increaſed their ſenſe of hearing, by applying the ſmall end of a kind of trumpet to the porch of their ear. But why the SMALL end? Is it to collect the particles of ſound? Would it not be better to reverberate and increaſe them? This can only be done by applying the LARGE end to the deafned ear. We find the voice amazingly ſtrengthened by the aſſiſtance of horns, ſhells, and ſpeaking trumpets. But if the ſound in theſe inſtruments is expelled from the wideſt part of the tube, no ſuch effect can take place.

Thoſe who have enquired more minutely into this ſubject, have propoſed another method

method for reſtoring the faculty of hearing. They diſcovered, that in the time of the loudeſt noiſes, ſuch as drums, cannons, thunder, exploſions, &c. thoſe who were entirely deaf, perceived a violent impulſe communicated to their ear. This they accounted for from the unuſual agitation of the ærial fluid, which ſenſibly daſhed againſt the porch of the ear. From the ſame principle, thoſe whoſe ſenſe of hearing is extremely dull, are conſiderably relieved in the midſt of clamours, ſhouting, noiſy inſtruments, or in a coach while it is rattling over a ſtony pavement. At ſuch a time, they can hear much more diſtinctly the voice of a perſon converſing with them. Phyſiologiſts have explained this phenomenon as follows: The common ſpecies of deafneſs, proceed in general from too much LAXNESS, or ſome other obſtruction in the tympanum of the ear. Now, it is found, that violent noiſes always increaſe the TENSION of that membrane, and if they are often repeated, may render it fit for

tranſmitting

tranſmitting the ſound. When we liſten attentively to any noiſe, we ſtretch or expand the tympanum of the ear, in the ſame manner as we enlarge the pupil of the eye when we inſpect minutely any object: the more that the one is ſtretched, and the other enlarged, the ſenſations will be more acute. Hence ariſes the phyſical effect of loud and frequent ſounds upon the obſtructed ear.

Theſe are ſome of the methods which have been uſed to aſſiſt the faculty of hearing, but often without ſucceſs. We enter now upon the ſtill more curious art of teaching the DUMB to SPEAK, even when their deafneſs continues. This for many ages was thought impracticable, unleſs by means of a miracle. It is indeed an undertaking of conſiderable difficulty, and can be accompliſhed only by ſlow degrees. If ſo much time and attention are neceſſary to attain the pronunciation and knowledge of a foreign language, even by thoſe who enjoy

joy the ſenſe of hearing; how much more muſt it require in thoſe, who from their infancy have been deprived of this benefit?

The art of teaching the deaf and dumb to ſpeak, was practiſed about a century ago by Wallis, Holder, and many others. But it was carried to a ſuperior degree of perfection by the learned and ingenious Amman. This great Anatomiſt, as Boerhaave informs us, had inquired ſo minutely into the ſtructure and action of the organs of ſpeech, that if his life had been longer preſerved, he would have explained the phyſical cauſes of the various kinds of voice in the other animals. * He proceeded upon ſuch ſimple and mechanical principles, that, provided his pupil was not of too dull an apprehenſion, nor too far advanced in years, nor had any material defect in his organs, he could inſure the ſucceſs of his undertaking.

His

* Prelect. de voce. p. 142.

His firſt object was to make him diſtinguiſh a vocal ſound from a mere impulſe of the breath. Here the faculties of SIGHT and TOUCH almoſt ſupplied the defect of hearing, by enabling him to perceive the vibration excited in the throat on the production of ſound. This will appear the moſt difficult and important of all. The reaſon is, that there are ſometimes three different letters produced by the very ſame poſition of the organs. Theſe letters, to a perſon who judges only by the eye, muſt appear undiſtinguiſhable. For inſtance: if I want to make my dumb pupil pronounce the following articulations,

Claſs 1 M, B, P,
2 N, D, T,
3 NG, G, K,

I can eaſily make him underſtand, that thoſe in the firſt claſs are produced by ſhutting the lips, thoſe in the ſecond, by preſſing the top of the tongue cloſe againſt the upper gum, and thoſe in the third, by the

the roof of the tongue againſt the hinder part of the palate. But how can he diſtinguiſh between them? Only by the effect which they produce upon the organs. He perceives that the firſt letter in each claſs is vocal, and that the ſound is emitted through the noſtrils. This is evident from the ſenſible tremor which they excite in the muſcles, both of the noſe and larynx. From the ſame experiment, he will ſoon be able to underſtand, that the ſecond and third in each claſs are mutes; becauſe in their formation, no breath is allowed to eſcape outwardly. He will likewiſe perceive a ſmall difference between the B, D, and G, and the P, T, and K, as the former produce a gentle tremor in the caverns of the noſtrils, but the latter none. The ſame affinity is found in the formation of the following ſounds,

Claſs

Claſs 1 V, F,
2 DH*, TH*,
3 Z, S,
4 ZH*, SH*,

He can eaſily be taught, that thoſe in the firſt claſs are produced by laying the upper teeth on the under lip; thoſe in the ſecond, by thruſting the top of the tongue through the teeth; thoſe in the third, by raiſing the upper part of the tongue in a concave direction againſt the palate; and thoſe in the fourth, by enlarging the concavity at the top of the tongue. But although the deaf perſon can judge by his eye of the poſition of the organs in theſe letters, he never can diſcover that the firſt in each claſs is a vocal ſound, and that the ſecond is merely an effort of the breath, unleſs he applies his finger to the larynx, and perceives the vibration in thoſe ſounds, where the breath is made ſonorous or vocal.

Thus

* In theſe double marks, let the reader take care to pronounce only the *ſimple* ſounds of *th* in *th*ou, *th* in *th*ink, *ſ* in plea*ſ*ure, and *ſh* in flu*ſh*.

Thus from the moſt ſimple obſervation, the perſon who is intirely deaf, may ſoon be taught to diſtinguiſh the aſpirates and mutes, from the vowels and half-vowels, or the language of whiſpering, from that of loud ſpeaking.

From the ſame principle he acquires the juſt pronunciation of the *l* and *r*. By the vibration in the throat, he perceives that they are both vocal; and upon experiment, that the breath does not eſcape through the noſtrils, but through the mouth. To produce *l*, he has nothing to do but to place the top of the tongue nearly in the ſame ſituation as in *d* or *t*, and allow the breath to eſcape by the ſides. When he pronounces the *tl* together, he finds the top of the tongue retaining the ſame poſition; but that in *l*, its ſides yield to the paſſing air. The pronunciation of *r* is more difficult, as it demands the united effort of all the muſcles in the tongue. We are told that the great orator Demoſthenes,

henes, in his younger years, could not pronounce this letter, and that he accuſtomed himſelf to declaim with pebbles in his mouth. This practice was, no doubt, intended to prevent the root of the tongue from wavering, which, in the formation of *r*, muſt be fixed immoveable, and its ſides cloſely preſſed againſt the teeth, ſo that the whole force of the breath may be conducted to the top, to produce the ſtrong and rapid vibration. This rule being obſerved by the deaf perſon, will enable him to pronounce the *r* from a mechanical effort. We have now deſcribed the ſimple formation of all the conſonants, except the *h*, which is only an impulſe of the breath againſt the palate.

There is however, more difficulty in acquiring the formation of the VOWELS; becauſe the difference among them, does not ariſe from a viſible contact in the organs, but from the peculiar poſition of the tongue, lips, and jaw. He may firſt be taught

taught, that the *o* and *w*, in the words *pole pool*, are produced by rendering the cavity of the mouth as wide as poſſible, and reducing the lips into an oval or circular form. Let him utter the vowels *a u* in *fall, turn*, by retaining the tongue in the ſame flat poſition as in the former, but with the lips more ſeparate from each other. By a little more practice, he will ſoon perceive that the vowels in the words *Man, flame, feel*, are diſtinguiſhed in their quality of ſound, from the poſture of the tongue and jaw. The laſt mentioned vowel *e*, is the moſt ſlender and acute of any, becauſe the tongue is elevated neareſt to the arch of the palate, and conſequently the cavity of the mouth conſiderably diminiſhed. The corners of the lips are likewiſe a little more extended than in the reſt, that the ſound may be emitted clear and unobſtructed.

While he is thus acquiring the elements of pronunciation, let him be accuſtomed all

all along, to diſtinguiſh the marks of the ſounds by writing. Thus will he be enabled to diſcover the connexion between the language which is SPOKEN, addreſſed to the ear, and that which is WRITTEN, addreſſed to the eye.——After he can pronounce each of the ſounds ſeparately, let him next be taught to combine them into ſyllables, as *a an ange, ra ran range, tra tran trange, ſtra ſtran ſtrange.* His next object is to diſcover the connexion between the WORD and the IDEA. For inſtance: that the combination of ſounds in EAR, repreſents the organs of hearing; that in EYE, the organ of ſeeing; which in the meantime, the maſter may point to as he ſpeaks. The ſame method may be uſed in acquiring the meaning of every other word.

From a progreſs ſo ſimple as this, Dr. Amman informs us, that in a ſhort time he taught ſeveral deaf pupils, not only to write and ſpeak correctly, but to under-

ſtand

ſtand thoroughly what they had written and ſpoken. Nor did the curious art periſh with him. It is practiſed at this preſent time with great ſucceſs.

Among thoſe who are engaged in this undertaking, Mr. Braidwood of Edinburgh, is deſervedly eminent. It may be found however, that thoſe ingenious gentlemen purſue a plan ſomewhat different from that of Amman, which I have now mentioned. Every maſter will adopt that method, which by experience he finds to be moſt effectual. An object ſo curious and important as this, is certainly entituled to the warmeſt encouragement of the publick. If a perſon, who has been deprived from his infancy of the faculties of ſpeech and hearing, can be taught even to converſe intelligibly, it is a wonderful acquiſition. I am indeed apprehenſive, that even with the utmoſt attention beſtowed upon him, he will ſcarcely be able to diſplay any gracefulneſs or harmony of utterance.

ance. The charms of modulation, are excited and directed by hearing alone. Notwithſtanding this, I ſee no reaſon why a deaf perſon may not be taught, from mechanical principles, to aſcend the gradations of muſic. If by the ſenſe of feeling he can diſcover a vocal from an unvocal ſound, why may he not produce a high or low tone, by elevating or depreſſing the larynx? After all, the nice variation and melody of the voice may perhaps to him, remain an impenetrable myſtery. How grateful then ought thoſe to be to HEAVEN, who enjoy in its utmoſt perfection, that moſt valuable and enrapturing ſenſe of hearing? Who thence can feel and imitate every air of muſic, and every modification of language!

We have now by the moſt ſimple progreſs, endeavoured to unfold the curious theory of articulate ſounds. We have aſcertained their number, aranged them according to their different qualities, and deſcribed

ſcribed minutely the formation of each. We have likewiſe conſidered the letters, or marks by which they are repreſented in writing. From theſe principles, we have offered ſome obvious hints, with regard to the beſt method of cultivating the voice in children, of removing impediments in pronunciation, and of teaching the dumb to ſpeak.

The ſucceſs in each of theſe undertakings, will proceed from one ſource, the thorough knowledge of the articulate ſounds. We ſhall therefore, before we take leave of this ſubject, make a ſhort philoſophical inquiry into the firſt origin of thoſe elements of voice and language.

CHAP. VII.

ORIGIN *of the* SIMPLE SOUNDS.

WHEN we take a view of the mutual ſympathy between the mental faculties, and corporeal organs, we are loſt in admiration! We inquire into the cauſe.

But

But vain philoſophy is dumb at the queſtion. We muſt refer every operation in nature to that being

——Who boundleſs ſpirit all
And unremitting energy, pervades,
Adjuſts, ſuſtains, and actuates the whole.

Yet, amidſt the darkneſs and limitation of our preſent powers, there is ſtill ſomething within us, that prompts us to penetrate into what is too remote, and to explain what is inexplicable. Let us obey the impulſe. It is noble. It is divine. It ſuits the ambition of the ever-active mind!

There is no faculty more wonderful in itſelf, than that of articulate ſpeech. It may be curious to enquire into its origin, whether it was exerted immediately from nature, or acquired by imitation and habit. That the latter is the caſe I hope to be able to demonſtrate.

It muſt indeed be granted, that the benevolent BEING, who created man after his own image, who taught the mind to think, the ear to hear, and the blood to circulate, gave him likewiſe a power and propenſity to communicate his ideas and deſires. Notwithſtanding this, I am induced to believe, that the art of uttering articulate ſounds, and of combining them into words, was imitative and progreſſive; and that for the following reaſons, *viz:*

I. Becauſe the ALMIGHTY, for the wiſeſt purpoſes, has appointed that every noble end ſhould be attained by ſlow degrees, and by a proper uſe of the faculties and advantages he has beſtowed. Hence the progreſs of the arts and ſciences in every nation.

II. Becauſe the elements of language appear to be the imitation of many external ſounds familiar to the ear. Such as the

the lowing of cattle, the bleating of ſheep, the twittering of birds, the ſnarling of the dog, the hiſſing of the ſerpent, the buzzing of the bee, the falling of waters, the ruſtling of leaves, and various other noiſes occaſioned by the wind.

III. Another reaſon to ſuppoſe that the articulate ſounds were the effect of imitation and art, is the ſtrong propenſity that we have, as ſocial beings, to communicate to one another our thoughts and ſenſations. Hence would ariſe the ſimilarity between the ſound and the idea. Perhaps a ſingle articulation was, at firſt, ſufficient to indicate a certain ſituation of mind. Theſe articulations they at laſt combined into words of different ſtructure, to render their utterance more varied and extenſive. The moſt original languages, are generally leaſt copious, and abound the moſt in monoſyllables.

IV.

IV. Another very obvious argument to perſuade us that articulate ſpeech is a human acquiſition, is, that new letters have been invented by the Egyptians, Greeks, and other nations, at different periods. This proves, that the language of the firſt men, muſt have conſiſted of much fewer ſounds than ours. Even at preſent, the inhabitants of Greenland, China, and of many colonies in America, are ſaid to want ſeveral articulations, commonly in uſe. Some have thought, that the vowels were the firſt ſpecies of voice in man, becauſe laughter, crying, and the airs of muſic, are moſt naturally performed upon them, and that the conſonants were introduced accidentally, from the imitation of animals and other objects. Hence they conjectured that the Hebrews, Chaldeans, &c. did not think it neceſſary to repreſent their vowels in writing as being ſounds ſo univerſally practiſed, and only invented letters to diſtinguiſh their conſonants.

V.

V. Another very powerful reaſon to believe that articulate ſpeech was not inſpired inſtantaneouſly by nature, is, the cloſe connexion between the ear and the voice, our fondneſs to imitate external ſounds, and the perfect ſtructure of the organs for that purpoſe. Hence it is, that the particular voice of any animal may juſtly be called an imitation of thoſe ſounds which it moſt frequently hears, and which are beſt adapted for its utterance. If a Bullfinch, or any imitative bird, was conveyed from the neſt, and confined in a cage, before it heard any of its own ſpecies ſing; and if a perſon was frequently to play to it on a ſmall flagelet or reed, ſuited to the quality and extent of its tone; it then would imitate the muſical airs of the pipe, with as much ſucceſs as it would have done the native warblers on the bough. Perhaps this would be the caſe with any other animal. The organs of each are beſt adapted for the tones of its own ſpecies, and as it is chiefly accuſtomed

to

to hear theſe, it naturally exerts them. But if it is removed from its own ſpecies, how can it imitate what it never heard? From the ſame analogy, do not the children of one family talk Spaniſh, and thoſe of another Engliſh? Why? Becauſe from their infancy, their ears have been habituated to theſe particular ſounds. But if they had been born in Perſia or in China, would not they have acquired with equal facility, the pronunciation of theſe nations? If therefore a man has no opportunity of hearing the language of his own ſpecies, if he is brought up among the beaſts of the foreſt, what ſounds then will he utter? What but thoſe which he has conſtantly heard? The bleating of the ſheep, the neighing of the horſe, will appear to him his natural ſpeech. He may indeed exert every tone of anger, grief, pain, joy, or terror, with much more expreſſive variety than other animals, becauſe the power of ſuperior ſentiment and finer ſenſations, modulates untaught, the organs of voice!

voice! But how can he be ſuppoſed to pronounce the language of articlation, which is only the reſult of example and habit? This is no fanciful ſpeculation. It was exemplifyed in the man who was caught in the woods of Hanover, and ſome others, who imitated ſuch ſounds of animals as were adapted to their organs, but had no idea of any other language.

If therefore the human voice is only the imitation of ſuch ſounds as are moſt familiar to us, or in which we are moſt carefully inſtructed, it muſt follow, that the EAR is the medium by which theſe ſounds are conveyed. What then muſt be the ſituation of thoſe, who from their infancy have been deprived of hearing? They muſt naturally be ſpeechleſs. They always are. If it was NATURAL for man to ſpeak, he would exert that action as ſoon as the organs were capable, whether he was taught it or not. But if no ſuch inſtance can be found, where a perſon born deaf was ever known

known to utter articulate ſpeech (unleſs from the mechanical principles in the laſt ſection,) we may then ſafely conclude, that the art of ſpeaking, is as much the effect of imitation and ſkill, as the art of writing, or of playing upon the harpſichord.

It perhaps may be objected, that ſuch an aſſertion ſeems to contradict what I formerly advanced on the dignity of the voice, that it was one of the diſtinguiſhing characters of man above the animals; but it will be aſked, how can that be characteriſtic of any ſpecies, when at the ſame time, the exerciſe of it is not NATURAL.

To obviate this objection, let it be obſerved, that when nature is ſaid to beſtow any faculty, ſhe only gives the ORGANS or ABILITY of uſing and exerting it to advantage. But if theſe organs are altogether unemployed, how can we ever be conſcious of poſſeſſing them? Perhaps the great

great ſuperiority of man over other animals, is becauſe he is capable by cultivation and art, of diſplaying ſuperior powers. But if he entirely neglects that cultivation and that art, he ſeems to be removed but a ſmall degree above the moſt ſagacious of the brutes. In the preſent caſe, although the faculty of articulate ſpeech belongs to his nature, yet without attention and art, he can never exert it with propriety or gracefulneſs, and without EXAMPLE, he never exerts it at all.

After all, I would not be thought to infer, that while the beneficent AUTHOR of NATURE has ſo largely endowed the beaſts of the field and the birds of the air with a particular language of their own, ſufficient to indicate their feelings and deſires; that man, the lord of them all, ſhould be left deſtitute of this faculty. By no means. We find that not only his features, looks, and geſtures, repreſent moſt

moſt conſpicuouſly the ſituation of his mind; but that his VOICE, ſtill more expreſſive, reſounds like an inſtrument attuned divinely to every varied impulſe of the paſſions. This is a language known, and felt, and practiſed, by every nation in the world; whereas any particular ſpecies of ſpeech is uſed only by a few. As this language of nature is the moſt univerſal, ſo it is likewiſe the moſt eaſily acquired. We know how difficult it is to inſtruct children or foreigners in the pronunciation and meaning of words to which they have been unaccuſtomed. But does the child or foreigner need any inſtruction to laugh, or cry, or indicate any of his mental ſenſations? To crown the whole, this natural language is more intelligible and powerful than any other. Do not the ſhrieks of pain, the wailings of grief, the ſudden burſts of anger, affect us more ſtrongly than the moſt judicious combination of words, if the words are unaccompanied with their proper tones.

Having

Having thus endeavoured to demonſtrate, that the general language which belongs to our ſpecies, is the TONES of the PASSIONS, and that the uſe of letters is a human invention, we proceed now to take a view of theſe two kinds of utterance when united. Here they will appear to double advantage. The tones of nature will give ſpirit and variety to articulate ſpeech, and articulate ſpeech will give energy and gracefulneſs to the tones of nature.

That the ſimple ſounds are the beſt adapted for the purpoſes of communication, appears from this, that by their different arrangement and mode of pronunciation, they not only can expreſs our ideas in any particular language, but that every language in the known world is compoſed of them, and them alone. They have been tranſmitted by the living voice, from one generation to another, even in thoſe kingdoms who had never learned

ed to repreſent them in writing. And when men of different nations and dialects have accidentally been ſettled in one colony, they have as it were by mutual conſent, conſtructed a new language common to all, out of the jarring mixture of each. Although particular languages have thus encreaſed in copiouſneſs and harmony, yet ſtill the original conſtituents have been almoſt the ſame. It is only like erecting a beautiful edifice, out of the materials of ancient ruins.

As the principles of the HUMAN VOICE are thus univerſally the ſame, we ſhall inquire more minutely into the qualities and powers of this noble faculty, and unfold the means by which every individual may exert it to the beſt advantage. Hitherto we have conſidered the mode of its FORMATION. But that is only like conſtructing the inſtrument, and cauſing it to ſound. The next object, is the art of performing upon it with propriety and command.

PART.

PART. II.

On the QUALITIES and COMMAND of SPEECH.

THE firſt object to the ſpeaker, is the knowledge of PRONUNCIATION, by which every ſound in his own language is aſcertained. Next to that, is the practice of a juſt articulation, which reſults from the proper application of the organs of ſpeech, in the formation of each letter. This will enable him to remove, from the moſt obvious principles, every heſitation or impropriety in his mode of utterance. Let us therefore ſuppoſe that he has no natural nor acquired defect in the uſe of his organs. That every ſound is uttered clearly and juſtly.

Notwithſtanding

Notwithſtanding this acquiſition ſo valuable and ſo uncommon, it is only the foundation on which the ſuperior ſtructure is to be erected. Strength, beauty, grandeur, utility, are yet a wanting. Although a publick ſpeaker pronounces with exact purity of tone, with diſtinct articulation, and with the moſt grammatical accuracy, yet without pathos, and energy, and grace, he is only the PICTURE of an Orator, lifeleſs and unſubſtantial. He indeed may not diſguſt, but he will never pleaſe; he may excite no criticiſm, but he will inſpire no admiration. To him the words of the Poet are applicable

We cannot BLAME indeed but we may SLEEP.

What method then muſt he adopt to attain the noble purpoſes of eloquence? He muſt firſt of all acquire the full command and ſtrength of his utterance. We ſhall begin with the moſt important and moſt neglected of all objects in the art of reading and ſpeaking.

CHAP.

CHAP. I.

EXERCISE *of the* BREATH.

IT muſt remain an invariable maxim, that every mental or corporeal power is rendered ſtronger and more expert by practice and uſe. This is no where more evident, than in the exerciſe of the breath.

A powerful and well regulated voice is the moſt excellent, the moſt difficult, and moſt uncommon of all qualifications in a publick ſpeaker. The chief obſtacle in acquiring it, is the want of a due command in the powers of reſpiration. You therefore who would wiſh to exert with propriety and grace, that moſt noble faculty, the voice, attend to the following hints:

I. Always when you read or ſpeak, learn to preſerve an ERECT ATTITUDE. When you blow through a flexible tube, the

the air is expelled with more quickneſs and facility when the tube is ſtraight, than when crooked. From the ſame principle the wind-pipe, which conveys the breath from the mouth and noſtrils, to the lungs, and from thence again outwardly, ſhould always be retained in an even and open poſition. When you read in your chamber, never decline your head or body towards the table, but ſit upright, and hold the book or paper on a level with your breaſt. When you ſpeak in publick, let the weight of your whole body reſt upon your legs alone. If you turn to the right ſide, balance yourſelf on the right foot; if to the left, on your left foot. This will prevent you from lolling on the cuſhion or any thing before you, which is ſo aukward to the appearance, and hurtful to the voice. Some ſpeakers there are, who form almoſt a circle with their head and breaſt, and keep their arms cloſely pinioned to their ſides. Hence it is, that the expreſſion of look, the dignity of attitude, the

the propriety of gesture, which are so essential to a good speaker, must be inevitably prevented.

II. Keep your THROAT and NOSTRILS always clear and open. These are the passages through which the breath and voice are expelled, and the smallest obstruction in them produces an effect similar to what we find in an instrument from the same cause. Too much attention therefore, cannot be employed to render them properly adapted for their office.—When a superfluous quantity of moisture is lodged in the wind-pipe, so as to roughen and retard the sound, Nature, all wise and beneficent, provides a remedy. An unusual quantity of air is discharged from the top of the lungs with a sudden explosion called COUGHING, which dislodges the obstruction. If the cause remains, this action is frequently repeated. Another operation is performed by nature to clear the nostrils, in the quick and violent effort of SNEEZING.

Let the ſpeaker often habituate himſelf to breathe ſolely through the noſtrils by ſhutting his mouth. This practice will widen the cavity, and ſtrengthen the muſcles of the naſal paſſage. An object not ſufficiently attended to, neither by our ſpeakers nor ſingers. More depends upon it than we are apt to imagine; becauſe if the noſtrils are obſtructed, not only the three half-vowels *m*, *n*, *ng*, will be totally prevented, but even the other ſounds will be leſs open, clear, and melodious. Should not the ſpeaker be as careful to preſerve his natural organs in proper repair, as the muſician to inſpect and attune his inſtrument? And yet, the latter very ſeldom fails in this office, while the former is too often unattentive and unprepared.

III. The next rule to exerciſe the powers of reſpiration, is to draw in, and expel the breath with the utmoſt VEHEMENCE and bodily exertion. Without this, although the paſſage through the wind-

wind-pipe be never ſo free and open, it will only be like the chanel of a river properly cut, while the ſtream is not thrown into it. Strong labour, violent motions, running, or whatever accelerates the animal fluids will give the air-veſſels in the lungs a more elaſtic ſpring, and more forcible action.

Theſe vigorous and repeated efforts of breathing and ſpeaking will be moſt beneficial in the open fields, where the current of air is more freſh and rapid; they will not only ſtrengthen the voice, but alſo promote circulation, and be conducive to health. Hence the words of the philoſophical poet:

—— Read aloud reſounding Homer's ſtrain,
And wield the thunder of Demoſthenes.
The cheſt, ſo exercis'd, improves its ſtrength;
And quick vibrations through the bowels drive
The reſtleſs blood. ARMSTRONG.

Many of our public ſpeakers have had their powers of utterance enervated and reſtrained

ſtrained in their younger years. At home and at ſchool they have been put under a falſe REGIMEN. They perhaps have been told "that it was not PRETTY, it was not genteel to breathe too ſtrongly, to roar out the words, and bellow like a clown; it was quite vulgar, it grated their ears, it was enough to FRIGHT a perſon." The young gentleman takes the hint. He begins to ſpeak FINE. He minces out his words, and warbles his modulations like an Italian ſinger. What is the conſequence? His voice as he grows up retains the ſame unmanly quality. He dare not, he will not, he cannot exert it. He ſpeaks upon the moſt important, the moſt alarming ſubjects, with the delicate tone of a waiting-gentlewoman.

Let this effeminate mode of education be baniſhed from our land. Aſſume the noble ſpirit of the Roman tutors. They accuſtomed their young men to exerciſes the moſt hardy and robuſt. They devoted their early years to two objects; the art of

Speaking,

Speaking, and the art of War. Both were exerted with the ſame unreſtrained ardor, and intrepid boldneſs. Hence it was that they conquered in the ſenate as well as in the field. They made their very judges tremble. They overpowered every heart by a torrent of eloquence ſtrong as the thunderbolt, and rapid as the glance of lightning!

But now, by the fetters of falſe refinement, we are ſcarcely allowed to BREATHE much more to ſpeak with energy and freedom. The hint I would offer to parents and teachers is this, never to diſcourage your young men from the utmoſt pitch of their exertion. When you ſee them blowing and panting with great fatigue, prompt them to it. Let them have a ſufficient interval of relaxation, and they will renew their exerciſe with redoubled ardor. If they can ſpeak five minutes to-day, without being exhauſted, they will ſpeak ten to-morrow with equal eaſe. Never talk to

them about propriety and gracefulneſs of ſpeech till firſt they have acquired ſtrength and command. This is the ſole foundation of all that is powerful and pleaſing in utterance. Never let them deſiſt till they are quite fatigued with their exceſs of labour. Do not imagine that this will injure their health or their ſpirits. No! it will improve both. For one youth that is hurt by exertion, a hundred are enfeebled by inactivity. The edge of our faculties is ſeldom WORN out by uſe, but it is very often RUSTED away by ſloth. It is ardent induſtry alone which gives the poliſh, the beauty, the brightneſs to human nature. Is it not therefore ſtrange that our youth ſhould appear ſo ſolicitous to SPARE themſelves? Very ſeldom do they exert one HALF of the powers they are poſſeſſed of. But till once they exert the WHOLE, whatever they attempt will be ungraceful and confined.

From

From theſe few obſervations will appear the neceſſity of cultivating in the young ſpeaker, a forcible and free reſpiration. In ſhort, let him learn to draw in as great a quantity of air as his lungs can contain, and expel it with the moſt impetuous force.

IV. Another practice peculiarly neceſſary to thoſe who labour under a weakneſs and defect in the action of their lungs, is in the time of their reading or ſpeaking, to RETAIN their breath as long as poſſible. We are informed that the celebrated Grecian orator uſed frequently to repeat long ſentences as he walked or ran up hill, abſtaining as long as he could from drawing in a freſh ſupply of air. This perhaps might be the moſt ſalutary exerciſe for any who are afflicted with an aſthmatic diſorder. The breath being long confined is heated and rarified, and by expanding the veſſels in the lungs renders them fit for receiving a larger draught of air. For the

ſame

ſame reaſon the practice of playing on a wind-inſtrument, if proper intervals are allowed, muſt greatly promote the purpoſes of reſpiration. But of all other bodily exerciſes, that of ſpeaking forcibly, and with long retention of breath, is the beſt preparation for acquiring the command of voice.

We have now conſidered ſome of the obvious means to acquire that moſt neceſſary ingredient in a public ſpeaker, viz. freedom and force in BREATHING. It is indeed an object almoſt neglected by writers upon this ſubject. But as I have drawn every practical obſervation in this treatiſe from MY OWN EXPERIENCE, I found it neceſſary to depart from the beaten tract, and explore the ſubject more minutely than has hitherto been done.

The foregoing rules, with regard to the management of the breath, viz. to ſpeak with an erect attitude, to practice frequently

quently in the open fields, to keep the paſſages of the throat and noſtrils as clear as poſſible, and to acquire the command either of expelling the breath with the utmoſt force, or of retaining it in the lungs at pleaſure. Theſe rules, I ſay, will not only promote the purpoſes of a maſterly pronunciation, but will likewiſe of all others be the moſt conducive to the preſervation or recovery of the health, as the circulation of the fluids, and the action of the breath, are generally in proportion to one another.

Who then would not cultivate an art where dignity, gracefulneſs, utility and health are united?

CHAP. II.

STRENGTH *of* VOICE.

ONE ſhould imagine that after the ſpeaker has acquired the full command of his organs of reſpiration, that a

STRONG VOICE muſt be the conſequence. This however is likewiſe to be gained by perſeverance and art. Do not we often behold men of the moſt robuſt habit of body, ſpeaking in public, with ſuch a weak puerile voice, that if we were to truſt to the teſtimony of our ears alone, we ſhould conclude that their conſtitution was quite enfeebled and decayed. From hence we may infer, that a ſtrong BODY is not always accompanied with a ſtrong VOICE. This moſt eſſential quality of voice we ſhall conſider in two views, viz. with regard to ſtrength of TONE, and ſtrength of ARTICULATION. The latter belongs more peculiarly to ſpeaking; the former is neceſſary both in ſpeech and ſong. To begin with the natural cauſes of a ſtrong and weak tone.

I. The degree of vocal power is in proportion to the quantity of air contained in the lungs. When we would call upon a perſon at a diſtance, or exert any uncommon

mon mode of vociferation, we firſt of all draw in a larger ſupply of breath. If the free action of the lungs is any way obſtructed, the ſtrength of voice muſt be conſiderably diminiſhed. For this reaſon we are not able to ſpeak or ſing with much energy after a full meal.

II. The ſtrength of tone ariſes from the vigorous action of the ſides and muſcles that are employed in expelling the breath. People that are afflicted with a ſhortneſs and defect of breath have generally a weak voice. This does not ariſe merely from the confined and relaxed ſituation of the lungs, but likewiſe for want of ſufficient preſſure to ſqueeze out the air that is lodged in them. The ribs, together with the large muſcle called the diaphragm, are ſomewhat ſimilar in their office to the boards and leather of a pair of chamber bellows, which, when preſſed together, expel the air contained in them in a more violent or gentle manner, according to the action of the machine.

machine. In vehement ſpeaking let every muſcle in the limbs and body be ſtrained to their utmoſt pitch. Let the ſides, cheſt and lungs have free and vigorous play. Such an exerciſe will greatly conduce to the ſtrength of your vocal utterance.

III. Another phyſical cauſe for the loudneſs of tone, is the firm contexture of the wind-pipe and larynx. As all ſound ariſes from the vibrations communicated to the air by ſome elaſtic, ſonorous body, it muſt follow that the ſound muſt be loud or ſoft, according to the reſiſtive quality of the body which produces it. The chords of the glottis in young perſons are ſoft and flexible, and unable to reſound with that clearneſs of tone which we perceive in the adult. For the ſame obvious reaſon male and female voices are in general ſo different in quality of ſtrength.

IV. The voice is likewiſe encreaſed and reverberated as it paſſes through the unequal

equal cavities of the mouth and noſtrils. When we ſpeak through a long winding vault, the ſtream of vocalized air (if I may ſo call it) being daſhed from ſide to ſide, is much more ſonorous than when we ſpeak in the open fields, where it eſcapes on every ſide without obſtruction. We find likewiſe that by uttering a tone in a low key, we can make it much ſtronger than in a high; becauſe by depreſſing the larynx, the vocal paſſage is lengthened, and the reverberation augmented.

V. But the ſtrength of the vocal powers ariſes chiefly from the conſtant and vigorous uſe of them. I have obſerved many perſons, who, on their firſt appearance in publick, laboured under a weakneſs and reſtraint of voice, but who, by eager and unremitting practice, acquired a ſufficient energy and command in their mode of utterance. We find that the feet, arms or fingers grow larger and ſtronger by exerciſe. Why ſhould not the ſame effect be

produced

produced on the organs of ſpeech? Anatomiſts have obſerved that, on diſſecting the larynx of thoſe who had been remarkable for the powers of voice, they found the fibres of the glottis more firm, griſly and elaſtic than uſual. This, no doubt, proceeded from the more vigorous action communicated to thoſe parts. Let none therefore be intimidated at their firſt ſetting out, by their weakneſs of voice. Labour and perſevering art will ſurmount every difficulty.

Hitherto we have only conſidered that ſtrength of tone produced in the throat which conſtitutes a ſuperior command in ſinging. We ſhall find however that ſtrength of SPEECH ariſes from very different cauſes.

It is a common obſervation that the moſt excellent of our ſingers are in general deficient in the powers of pronunciation; and on the other hand, that our celebrated ſpeakers are ſeldom known to ſing well.

We

We might offer many reaſons for this circumſtance, ſuch as the genius or bent of mind to one of theſe ſciences more than another; the great application and time that each of them requires, and our too ſhort ſpace of life to attain excellence in both. But laying aſide theſe ſpeculations, we ſhall examine this ſubject from natural and mechanical principles. The ſtrength of voice for ſinging ariſes from the tone produced in the throat; but the ſtrength in ſpeaking ariſes either from the impulſe of the breath, as in the aſpirates, or the cloſe conjunction of the organs, as in the mutes, or the vocal tone, as in the vowels, or from both the vocal tone and the conjunction of the organs, as in the half-vowels. From hence we ſee how much more complicated and difficult the practice of ſpeaking is to that of ſinging. If we take a view of our publick ſpeakers, we ſhall find that energy of articulation is of all other objects the leaſt attended to. Many there are whoſe vocal tone is ſuffi-

ciently

ciently powerful; they bawl and bellow in ſuch a manner that it may juſtly be ſaid they ſpeak ſo loud that they cannot be heard. But this is not ſpeaking—It is ſhouting—It is an undiſtinguiſhed clamour. Such people may perhaps acquire an excellence in ſinging, where the articulation is not regarded. But they are quite oppoſite to the idea of energy in ſpeech. In ſinging the following lines:

See the conquering hero comes!
Sound the trumpets, beat the drums.

If you want to give all the loudneſs in your power to this air of muſic, you will naturally pronounce the harſher and unvocal letters as rapidly as you can, leſt they obſtruct the full ſtream of modulation. So far you are right, if the TUNE alone is your object. But if you are to ſpeak theſe lines, EVERY ſound muſt be pronounced ALIKE ſtrong. Here you muſt attend both to the loudneſs of tone, and the nervouſ-

neſs

neſs of pronunciation. Let your particular attention be employed to the juſt and forcible action of the organs employed. For inſtance; in the *m*, *b*, and *p*, let your lips be cloſely preſſed together, elſe the ſound of the firſt will be too obſcure, and the exploſion of the two laſt, too feeble. For the ſame reaſon, let the top of the tongue be applied with all your ſtrength to the fore part of the palate in *n*, *d*, and *t*, and the root of it to the hinder part in *ng*, *g* and *k*. Thus, and thus alone, ſhall you give theſe articulations their genuine and graceful tone. Every muſician directs his pupil to preſs his fingers on the air-holes, or ſtrings of the inſtrument, as cloſe as he can. The effect is obvious. And ſhall not the teacher of pronunciation be equally careful to enforce the very firſt principles of his art? To go on; let the ſpirited ſound of *r* be produced with the moſt rapid and rough vibration of which the tongue is capable. The ſound of *l* will likewiſe be clear and liquid in proportion to the firm poſition of

the tongue. Let the breath be expelled with the utmoſt force between the teeth and the tongue in the two ſounds of *th*, and likewiſe between the teeth and lips in the *f* and *v*. Let the aſpirates of *ſ* and *ſh* be as ruſtling as poſſible, while their kindred vocals of *z* and *zh* are emitted with the cleareſt energy. In ſhort, learn to acquire that cloſeneſs and compreſſion in pronouncing the conſonants, which alone can conſtitute the beauty and ſpirit of publick ſpeaking.

I have been more minute in theſe rules, with regard to ſtrength of articulation, from a conſciouſneſs of its great utility in the delivery of a diſcourſe. It not only gives pleaſure to the hearer, but EASE to the ſpeaker. It perhaps may appear a paradox, that the moſt nervous pronunciation ſhould be the eaſieſt. I will explain myſelf. Suppoſe I was to pronounce this paſſage.

These are thy glorious works, parent of good,
Almighty! thine, this universal frame,
Thus wondrous fair, thyself how wondrous then!

If I allow the whole force of my breath to escape on the vowels *e, a, y, o, iou*, &c. and neglect the close application of the consonants, What is the consequence? The breath being thus allowed to flow outwards without much obstruction, immediately exhausts the lungs. A fresh draught of air is necessary. It is expelled by the same indistinct vociferation, and the speaker is quite fatigued in much less time than he would have been by the practice of a firm and just pronunciation. For example. When you are blowing through a pipe or hollow reed, if you put your finger into the end of the tube, the course of the air is intercepted, and you are enabled to continue longer in blowing with the same breath. In like manner if language consisted only of vowels, the breath would flow out uninterrupted; but in pronouncing the consonants

ſonants, the lips are often ſhut, and the tongue often applied cloſe to the palate, by which means the ſtream of air is either retarded or totally intercepted. But if the air is retarded, the lungs muſt be longer in diſcharging themſelves, and if ſo, the ſpeaker will not have occaſion for ſuch frequent ſupplies of breath.

Theſe are ſome of the advantages which proceed from the ſtrong and compreſſive action of the organs in pronunciation. We have now unfolded two objects to be conſidered in acquiring a powerful and commanding utterance, viz. ſtrength of vocal tone, and ſtrength of articulate ſpeech. Both of theſe are ſo neceſſary to the orator, that unleſs they are firſt attained, it is needleſs for him to proceed any farther.

That theſe rules, with regard to the vigorous exerciſe of the breath and voice, may be reduced to practice, let the young ſpeaker retire daily to ſome lonely apartment,

ment, or to the unfrequented fields, where he may exert, unreſtrained, every mental and corporeal power. Let him imitate the renowned Demoſthenes, who, to remove the weakneſs and heſitation of his voice, loudly declaimed on the ſea ſhore, while the waves were daſhing againſt the rocks. Let his firſt object be the manlineſs and ſpirit of his pronunciation, independent of harmony or ſweetneſs. Theſe will be acquired in due time, provided the proper foundation is firſt laid for them.

CHAP. III.

GRACEFUL PRONUNCIATION.

IT is not enough that the voice be powerful, it muſt likewiſe be agreeable. There muſt be ſomething to fill and delight the ear. If we receive ſo much pleaſure from the ſkilful modulations of the finger, how much more ſhall we receive from the delivery of a well poliſhed diſcourſe, which

is directed at once to the eye, the ear, the underſtanding, the imagination, and the heart! There is no ſituation in human life where ſo many faculties are diſplayed, and ſo many entertained at the ſame time. But to proceed regularly in our plan. We ſhall mention ſome of the qualities which render pronunciation the moſt pleaſing to the ear.

I. Endeavour to acquire a ROUNDNESS and openneſs in your ſpeech. Let there be nothing ſhrill or ſqueaking in it. Some ſpeakers pronounce with great diſtinctneſs, and yet there is a ſmallneſs and puerility in their tone, which is very unſuitable to the grandeur and dignity of publick Eloquence. The Greeks who carried the fine arts to greater perfection than any nation whatſoever, were remarkable for this OS ROTUNDUM, this full and flowing articulation. Roundneſs of voice may be acquired by depreſſing the tongue and jaw, and enlarging the cavity of the mouth in the

the pronunciation of the vowels. This is particularly neceſſary in the four broad vowels heard in the words *fall, ſhore, moon, ſun.* Theſe when well pronounced, give a boldneſs and fulneſs to the voice, which is peculiarly graceful in publick ſpeaking. For inſtance in theſe lines.

O thou, that with ſurpaſſing glory crown'd,
Look'ſt from thy ſole dominion, like the God
Of this new world; at whoſe ſight all the ſtars
Hide their diminiſh'd heads; to thee I call.

Here the vowels in *o thou, glo, crown'd, look'ſt, ſole, god, new, world, whoſe, all, call,* are diſtinguiſhed from all the reſt by their deepneſs of tone. They form a pleaſing contraſt ot thoſe that are more ſlender and acute.

Another practice that will tend likewiſe to the agreeableneſs of ſpeech, is to pronounce the vowels of any paſſage WITHOUT the conſonants, in the very ſame manner as when joined to them. This may appear

pear difficult at firſt, becauſe it is hardly ever attempted. But the advantages of it will ſoon appear. Suppoſe that there are ten ſyllables in one line, and that in each of theſe ſyllables there are one or two vowels, why may not the vowels be pronounced by their own ſeparate, independent quality, as well as when they are combined into words. A little attention will make this uſeful exerciſe quite eaſy.

It may likewiſe be proper to obſerve, that as every ſyllable (except the laſt of net*tle*, ſcep*tre*, and ſome others) contains a vowel or dipthong, theſe ſounds ſhould never be dropt in the pronunciation. Our language ſeems now to be loaded with too many conſonants. We have almoſt baniſhed the vowel in *ed*, *eth*, *eſt*, &c. Nay, cuſtom has gone ſo far, as to leave out the ſound of *i* in the ſyllables *ion*, *ious*, *ial*, &c. Inſtead of pronouncing the words *paſſion*, *ſpacious*, *ſubſtantial*, as if they were wrote *paſhyon*, *ſpaſhyous*, *ſubſtanſhyal*, our grammarians

rians have directed us to ſound the laſt ſyllable of theſe words *ſhun*, *ſhus*, *ſhall*, leaving out entirely the vowel *i* or *y*, which tends greatly to ſoften and harmonize the pronunciation. In ſhort, the general rule we would wiſh to eſtabliſh, is to admit all the vocal ſounds which can with propriety be introduced, and to pronounce them with all the openneſs, clearneſs, and freedom, of which the organs are capable.

II. Another very eſſential quality of graceful pronunciation, is a ſmooth and ready tranſition from one ſound to another. Some ſpeakers ſeem ſo intent upon a diſtinct articulation, that they DWELL upon every ſound, and paſs from one to another with the utmoſt difficulty and labour. This gives an air of harſhneſs and conſtraint to language, which ought by all means to be avoided. There is ſuch a mutual ſympathy between the ears of the audience, and the organs of the ſpeaker, that

that whatever ſeems to give pain to the latter, will produce the ſame ſenſation in the former. Although every articulation muſt be ſounded juſtly and forcibly, yet the tongue, lips, and other organs, muſt be habituated to ſtart inſtantaneouſly from one poſition to another, without appearing to interrupt the free courſe of the voice and breath. They muſt be as expert in their office, as the fingers of a maſterly performer on an inſtrument. This alone will give ſmoothneſs to the voice, becauſe the Elements of language ſo jarring in themſelves, are hence mingled into the moſt agreeable union. As the ſhades in painting, and the diſcords in muſic, have the moſt pleaſing effect when judiciouſly contraſted; ſo the harſher and more difficult ſounds blended with the more ſmooth and flowing, render the pronunciation moſt perfect. This effect can be gained only by the quick and eaſy practice of uttering the ſimple ſounds in their almoſt-infinitely-varied combinations.

III.

III. We have hitherto conſidered only the pronunciation of the ſounds themſelves; we ſhall next take a view of them when united into SYLLABLES. Here, the beautiful variation of quantity preſents itſelf as the next object of our attention. The knowledge of long and ſhort ſyllables, is the moſt excellent and moſt neglected quality in the whole art of pronunciation. The diſputes of our modern writers on this ſubject, have ariſen chiefly from an abſurd notion that has long prevailed, viz: that there was no difference between the accent and the quantity, in the Engliſh language; that the accented ſyllables were always long, and the unaccented, always ſhort. An abſurdity ſo glaring, does not need a refutation. Pronounce any one line from Milton, and the EAR will determine whether or not the accent and quantity always coincide. Very ſeldom they do. Others have attempted to reduce the quantity of our ſyllables to the ſtandard of the Antients. But how

can

can we propoſe a ſtandard of which we are entirely ignorant? If we had heard Homer recite his verſes, or Cicero pronounce his orations, we then might judge with certainty concerning the length of the Greek and Latin ſyllables. But as we have never had that opportunity, we muſt give up all pretenſions to this ſpecies of critical knowledge.

If we imagine that the Antients placed an acute accent on every long ſyllable, we ſhall be ſtill more bewildered. We muſt then read the following line as if accented thus

*Ti*tyre, *tu* patu*læ* recu*bans* ſub *teg*mine *fagi.*

but ſuch a method of reading contradicts the authority of Quintilian, who informs us that the Latins never pronounced the laſt ſyllable of a word with an acute accent: whereas, by this ſcheme we found the words patu*læ* recu*bans*, like recom*mend* acqui*eſce*.

On

On the other hand, if we imagine that every ſyllable by the Antients denominated long was abſolutely PRONOUNCED long, and every ſyllable denominated ſhort pronounced ſhort, we ſhall find that our preſent mode of reading their verſe is very different; for inſtance:

Ārma, vĭrumque cănō, Trojæ qui primŭs ăb ōre.

Here, agreeable to the analogy of the Engliſh, every judicious reader will pronounce the ſyllables *vi* and *ca* in the words *virum* and *cano*, long, which is contrary to the rule of antient proſody.

Again, if we imagine that certain ſyllables were by the Greeks and Romans COMPUTED to be long, which were not in reality long. Here we are at a greater loſs than ever. Amidſt this uncertainty with regard to antient quantity, what ſcheme are we to adopt? The moſt obvious and ſimple one that I know, is ſtill to retain

the

the idea of a juſt articulation, and pronounce every ſyllable according to its particular ſtructure. If it conſiſts of ſix ſounds, as the word *ſtrength*, let each of theſe ſounds be diſtinctly uttered. This rule is applicable to every ſyllable in the Engliſh language. Let the four ſounds in *rinth* be pronounced with equal length and propriety in the words co*rinth*ian or laby*rinth*, and *ral* in *ral*ly or natu*ral*. We ſhall however for the ſake of perſpicuity, divide the Engliſh quantity into long, ſhort, and common.

The longeſt ſpecies of ſyllables, are thoſe that end in a vowel, ſuch as *mo* in har*mo*nius, *ſole* in con*ſole*, &c. This only takes place when the accent falls upon ſuch a ſyllable. In the words *har*mony, con*ſol*ation, the ſeat of the accent is removed, which varies the quantity of the above-mentioned ſyllables. When a monoſyllable which is unemphatic ends in a vowel, it is always ſhort, but when the

emphaſis

emphaſis is placed upon it, it is always long. This is often exemplifyed in *he*, *we*, *me*, *you*, *they*, *who*, *to*, *do*, &c. when theſe words are uſed in aſking, affirming, or bear any forcible ſignification in a ſentence.

On the other hand, SHORT ſyllables are ſuch as end in any of the ſix mutes, as cu*t*, ſto*p*, ra*pid*, rugge*d*, lo*ck*. In all ſuch ſyllables the ſound cannot be lengthened, becauſe the cloſe poſition of the organs intercepts both the breath and the voice. For this reaſon they are neceſſarily and invariably ſhort. If another conſonant intervenes between the vowel and mute, as re*nd*, ſo*ft*, fla*ſk*, the ſyllable is rendered ſomewhat longer.

The other ſpecies of ſyllables, called COMMON, are ſuch as terminate in a half vowel or aſpirate. For inſtance, in the words ru*n*, ſwi*m*, cru*ſh*, pu*rl*, the concluding ſound can be continued or ſhortened

as

as we please. In this scheme of quantity I have attended only to fact and experiment. I appeal to the ear as the best standard to determine which syllables are long and which are short in pronunciation. We find that accented or emphatic syllables, which end in a vowel, are naturally pronounced long, because the sound is emitted clear and full without any interruption; whereas a syllable which ends in a mute, must, from its very quality, be uttered short; but if it ends in a consonant which can be lengthened, we then may pronounce it in whatever quantity we please.

Some have asserted, but without foundation, that two short syllables were pronounced in the same space of time as one long. It will easily appear that no such regular proportion between them can be established. In the first place, we find that even among long syllables there is a great distinction in point of time. The word *age* is long, but *rage*, *range*, *strange*, are

ſtill longer, according to the number of ſounds which they contain. For the ſame reaſon the three words rap trap ſtrap are all ſhort, but the firſt is ſtill ſhorter than the laſt.

Another variation in the quantity of ſyllables, ariſes from the IDEA which the words convey. For inſtance in that eager addreſs of Hamlet to the ghoſt.

Haſte me to know it, that I with wings as ſwift
As meditation or the thoughts of love,
May ſweep to my revenge.

Here, although the ſyllables *haſte*, *know*, *ta*, *thoughts*, *ſweep*, are naturally long, they are pronounced much quicker than if they had belonged to a ſentence which expreſſed the ideas of ſlowneſs or difficulty.

Upon the whole, although no uniform ſtandard can be adopted to determine the exact duration of ſyllables with regard to

one another, yet we find an amazing diverſity in their mode of ſtructure and pronuncration. As every ſyllable is uttered by one impulſe of the breath, it produces a moſt agreeable effect upon the ear to vary the quantity or time as much as is conſiſtent with juſt articulation. Let the ſix mutes be ſounded with the quickeſt and moſt animated explofion. Some ſpeakers pronounce the firſt ſyllables in *happineſs*, *rapture*, *ſhattering*, &c. in ſuch a languid, drawling tone, that the ear would entirely miſtake their quantity. Others are ſtill more blameable, who, in the moſt ſolemn or pathetic language, contract every long articulation into one half of the time. In the following words:

Theſe, as they change, Almighty Father, theſe
Are but the varied God!

Our hopping and mincing-mouthed declaimer would here pronounce the five long accents in the firſt line, as if his

lower

lower jaw was locked up, and his lungs exhauſted by the moſt violent aſthmatic fit. To remedy a mode of utterance ſo improper and ungraceful, let him learn to acquire the ſhake, the ſwell, the full-flowing tone on every vocal ſound. The beauty of this is evident in our maſterly ſingers, who are taught to relieve their own organs, and our ears, by the moſt pleaſing continuation and variety of tone. This quality of voice is almoſt neglected by our ſpeakers. It is, indeed, ſomewhat difficult to attain. I have often obſerved that when young people attempted to pronounce a ſyllable long, they dwindled into a weak and fainting tone. What they gained in time, they loſt in power. To overcome this defect, let them be taught to begin with a gentle exertion, and continue to increaſe it, till they attain that round and ſpirited ſwell of voice which our beſt ſingers diſplay on the longeſt notes. But after they have attained it, let them be judicious and ſparing in the uſe

of

of it, and exert it only on thoſe long ſyllables that are moſt emphatic.

We have now offered a few hints with regard to a graceful pronunciation, the chief part of which conſiſts in a round and flowing tone of voice, in a ſmooth tranſition from ſound to ſound, and in a skilful variation of the quantity or length of ſyllables.

All theſe qualities of voice we have ſuppoſed to be exerted in the ſame KEY or muſical pitch. We enter now upon an inquiry full more curious and important, viz. the ſcale and compaſs of ſpeech.

CHAPTER IV.

GRADATION *and* EXTENT *of* TONE.

ALthough a ſpeaker has the full command of his organs of breath, although his voice be manly and powerful; although his pronunciation be juſt, diſtinct, open,

open, flowing, eaſy, nervous, and agreeable to the quantity of ſyllables; yet, if there is a MONOTONY or ſameneſs of tone, it will only be like a well-conſtructed inſtrument which reſounds always in the ſame key. The ear loves a variety of cadence. It is ſoon fated with an uniform declamation. We ſhall begin with the principles of all harmony either in ſpeech or muſic, viz. the ſcale or compaſs of tone.

How wonderful is the ſtructure of the human organs! How nicely adapted to perform their office! How unequal are all the productions of bungling art to this divine machine! Let us only take a ſhort view of the amazing flexibility, ſweetneſs, and extent of the human larynx. When properly cultivated, its tones can charm the ear, rouſe the imagination, or ſoothe every turbulent paſſion to harmony and peace!

But this peculiar ſkill in exerting the voice is the effect of long practice and attention. The firſt thing to be acquired by the young ſpeaker, is EXTENT of TONE. Without this, all his attempts at harmonious cadence will be unſucceſsful. Although it is not neceſſary that the accompliſhed Orator ſhould be a maſter in muſic, yet it may be proper to direct, at firſt, the gradations of his voice by an inſtrument. Let him aſcend his utmoſt extent by full tones, and then by ſemitones; after that, let him be taught to fall by juſt progreſſion to the loweſt pitch.

Although his voice may be of a ſmall compaſs at firſt, let him not deſpair. Conſtant practice will render it extenſive. I have known ſome, who, when they began to ſing, ſcarcely could aſcend 7 full notes on the ſcale, and yet, by vigorous efforts to excel, were enabled in a few years to command above two octaves. The organs of voice are more extenſive and flexible than

than is commonly imagined. I have heard of a man who could imitate with great nicety the various warblings of every bird. Muſicians, by dividing every octave into 810 parts, have computed that the human voice was capable of aſcending, in muſical gradation, no leſs than 6632 different tones. Whereas the compaſs even of the Nightingale is ſaid not much to exceed 6000. Although theſe diviſions are too nice for common practice, yet we have known ſome ſingers, who, by the labour of many years, have arrived at ſuch a pitch of excellence, as to outdo, in the tranſition and variety of tone, the moſt perfect of our inſtruments. The notes on an inſtrument in general, aſcend and fall by ſtated intervals, whereas thoſe on the human organs can be taught to mingle ſo imperceptibly into one another, as to form to the ear an uninterrupted ſtream of melody.

Seeing

Seeing therefore that the organs of human speech are so exquisite in their operation, we shall attempt to trace the affinity between them and musical instruments. These speculations will not only tend to demonstrate the great superiority of the voice, but likewise unfold the method by which it may be cultivated with the most success.

We have already endeavoured to prove that the practice of speaking results from the position and action of the different organs that are employed. We shall now find that the musical gradation of the voice, is the effect of principles equally necessary and mechanical.

I. We have observed in the beginning of this treatise, that the human glottis bore a near resemblance both to a wind and to a stringed instrument. We shall now examine the truth of this position. To begin with its affinity to a WIND instrument: when we blow through a large or small flute, or through the reed of a hautboy

hautboy or bassoon; the tone is fuller or more slender, according as the vocal passage is wider or narrower. That part of the instrument which is applied to the lips, is similar in form and use to the human glottis. Where then is the wonder that the voice of a woman should be shrill and more acute than that of a man, when the organ is found in the former is found to be so much narrower?

But if the tone in DIFFERENT instruments is thus distinguished by the magnitude of their vocal passage, must not that on the SAME instrument be varied according as the passage is more or less contracted? When we thrust the nail of your finger into the air-hole of a flute, is not the sound rendered more acute? Is not the musical tone in what we call whistling made higher or lower according as we contract or widen the orifice of the lips? Cannot we even perform the variations of an air of music on the reed of a hautboy,

a hautboy, although it is ſeparate from the inſtrument, merely by compreſſing it more or leſs in our mouth? From theſe experiments, is it not evident that the gradation of tone on any inſtrument, ariſes from cauſes ſimilar to what we find in the throat? The ſides or chords of the glottis, which in common breathing are in a ſemi-circular poſition, and conſiderably ſeparated from one another, are capable of approaching to a nearer and nearer contact, till they are altogether ſhut, and reduced to a ſtraight line. Then it is, that not a breath of air can eſcape. In attempting to utter a tone beyond our reach, or in any violent ſtraining of the body, the glottis is in this cloſed ſituation, and incapable of producing voice. On the other hand, when we attempt to utter a tone too low, the the voice is likewiſe loſt, becauſe the breath paſſes outwardly without cauſing the ſmall fibres to vibrate and reſound. Between theſe two extremes, the wideſt and moſt cloſe ſituation of the glottis, or

between

between the hoarſeſt murmur and the acuteſt ſqueak, what an infinite variety of tones muſt be formed, according to the different degrees of aperture? It is aſſerted that even the diameter of a hair in the vocal paſſage makes a conſiderable alteration in the muſical key. We have thus demonſtrated the firſt cauſe of high and low tones to be the widening or contracting the glottis.

II. Another phyſical cauſe for the change of tone is the elevation or depreſſion of the larynx. When we ſpeak in the loweſt key, this organ is in its loweſt ſituation. It gradually aſcends with the tone. When we exert the higheſt pitch of voice, the larynx is then in its moſt elevated ſituation immediately beneath the chin. At ſuch a time we naturally pull backwards our head, that the muſcles in the throat may have more free ſcope. But what muſt be the effect of thus elevating the larynx? It muſt ſhorten the vocal paſſage, and conſequently render

render the ſound more acute. Here the reſemblance to a wind inſtrument ſtill remains. When you ſtop with your fingers all the holes of the flute, it produces the loweſt tone in the inſtrument. Let the fingers be lifted up one by one from the bottom to the top, and you perceive the tone becoming higher, according as you approach nearer to what may be called the GLOTTIS of the flute. The ſooner that the vocal ſtream mingles with the external air, its waves or vibrations are quicker, becauſe it is leſs obſtructed; but if the vibrations are quicker, the ſound is more ſhrill and elevated. From the ſame principle, the ſound in the larynx is high or low, according to the ſituation of that organ.

III. Hitherto we have only traced the affinity between the voice and a wind inſtrument; the ſame is equally obvious in a STRINGED inſtrument. The height of tone ariſes from the degree of tenſion in the reſounding chords, becauſe the tighter they

are,

ate, they vibrate the quicker. If two chords perform the same number of vibrations in a given time, the tone produced is in unison. If one of them performs two to the others one, it is an octave. If one three to the others two, it is a fifth, and so on. It is evident to the eye or touch, that not only the first or treble string of a violin vibrates more rapidly than the fourth, but that even you may produce a great variety of musical tones on the SAME STRING merely by rendering it more or less tense. This is exactly similar to the action of the glottis. When we utter the lowest tone of which we are capable, we hear a rough, hesitating voice, as of a vibration just begun, and excited only by a gentle impulse. Then it is that the vocal chords are in their most relaxed situation. When we attend higher, they become more tight, more fluid, and firm in their contexture, and consequently more tremulous and elastic.

So curious and simple is the mechanism of the larynx! So superior in use to the most finished instrument! Who then would not wish to acquire the command of such an organ? Is it not strange that amidst the variety of excellent singers there should be so very few who have a sufficient compass of key in speaking? If you wish to avoid that tiresome sing-song voice, which our ears are so often disgusted with from the stage, the bar, the senate, and the pulpit, let the following method be purfued.

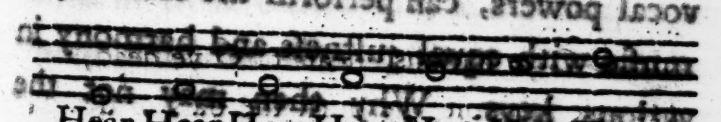
After you can regularly ascend the scale to the utmost pitch of your voice, fix upon any sentence in verse or prose, and pronounce that sentence in all the difficult keys of which your voice is capable. For instance in these lines:

Hear, O ye nations, hear it, O ye dead,
He rose, he rose, he burst the bars of death!

Lift

Lift up your heads, ye everlasting gates,
And give the King of Glory to come in!

Let the first word *hear* be uttered in the lowest grumbling tone which you can render vocal. Speak the whole sentence in that suppressed key which is only a small degree above a whisper. The next time pronounce the word *hear* a full note higher than in the former, and the whole sentence accordingly. Proceed in this manner till you arrive at the utmost squeaking tone which you can render articulate. Remember always to ascend by a full note or two semitones; and that you may be exact in striking the just key, it will be better to pronounce the first word of the sentence from the lowest note till you arrive at that which you aim at, in the following manner. Suppose that you want to sound the seventh key.



Let

Let the ſame method be adopted when you deſcend from the higheſt to the loweſt.

It will perhaps be remonſtrated why ſhould we ſpeak in ſo many different keys? Why ſhould the loweſt key be hoarſe and grumbling, and the higheſt acute and ſqueaking, as I have now recommended? To that I anſwer, it is the beſt method of acquiring the full compaſs of our voice. Although many of theſe keys may be diſagreeable to the ear, and never to be uſed in public ſpeaking, yet the more extenſive our voice is, the greater command we ſhall have over it in our own medium. Beſides, it is proper very often to pronounce, ſucceſſively, different ſentences in different keys, correſponding to the paſſion or ſentiment to be expreſſed. Thoſe ſingers who have moſt carefully cultivated their vocal powers, can perform the ſame air of muſic with equal juſtneſs and harmony in various keys. Why then may not the maſterly ſpeaker pronounce the ſame ſentence

tence in its juſt emphaſis and cadence, in a higher or lower tone of voice as he pleaſes?

There is indeed this very eſſential difference between the key of ſpeech and ſong, that in ſpeaking we ought never to aſcend above a diſtinct and graceful articulation, whereas the airs of muſic may be performed with equal propriety independent of language. We commonly ſing a whole octave higher than we ſpeak. This is another reaſon why our moſt perfect ſingers are ſo deficient in pronunciation. Their organs in the throat, by frequent practice, become flexible, extenſive, and melodious, but whenever they deſcend to the tone of juſt ſpeaking, their mode of elocution becomes different, and the execution of it more feeble and confined. There is another reaſon why the conſtant practice of ſinging is hurtful to pronunciation, viz. that the warble, the ſwell, the ſhake, the imperceptible gradation of tone which

muſic demands, actuate chiefly the muſcles of the larynx, and leave the tongue and other organs almoſt unemployed. But the tone of ſpeaking does not demand ſuch nice diviſions in the throat. Its intervals are more ſeparate and regular, and its compaſs more confined.

From all theſe arguments it appears that the ſinger has occaſion for a greater variety of keys than the ſpeaker. But this does not ſuperſede the neceſſity the latter has of cultivating an equal number. The natural extent of the voice, is about two octaves, that is 12 full tones or 24 ſemitones. Suppoſing therefore that the ſpeaker can aſcend 6 notes above the medium of his voice, and 6 below it; although ſome of the higheſt and loweſt keys may be imperfect in articulation, and diſagreeable to the ear, yet ſtill the medium of his voice will be more ſweet and powerful according to his extent of tone, or the number of keys he can utter.

Upon

Upon the whole, altho I would not adviſe our young orator to devote much of his time to the practice of ſinging, (conſidering the ſhortneſs of life, and the variety of interruptions to our improvement) yet I ſhould imagine it neceſſary to acquire all the compaſs even of the moſt perfect finger, provided he ſtill retains that energy of articulation, which we have recommended as the firſt and moſt important quality.

After the ſpeaker has practiſed for a conſiderable time all the variety of keys of which he is capable, let him cultivate an eaſy and ſmooth tranſition from one to another. Some declaimers there are ſo friſky and bouncing in their tone, that they will ſpeak one part of a ſentence in a low, murmuring voice, and in a moment make a ſudden leap over the interval of five or ſix notes, and grate our ears with the moſt diſcordant ſqueak. This is perhaps done to ſhew their variety of keys.

It

It DOES indeed ſhow variety. But remember that all inſtantaneous tranſitions are ungraceful, unleſs directed by judgment, harmony, and feeling.

CHAP. V.

MEDIUM *and* MANAGEMENT *of the* VOICE.

HAving thus conſidered the great advantage of acquiring an EXTENT of tone, we proceed now to an object the moſt important and moſt neglected of all.

There is in every voice a certain pitch or key in which we can ſpeak with the greateſt energy and eaſe. Whether it ariſes from the ſtructure of the organs, or from the power of cultivation, we find an amazing variety in this natural pitch in different voices. Should a perſon of a nice-diſcerning ear attend to a number of people, even of the ſame ſex, converſing together,

he

he will ſcarcely find two of their voices exactly in uniſon. It is the office of every publick ſpeaker to know preciſely that peculiar pitch of voice which is moſt natural to him. He may diſcover it by the following method. Let him fix upon any one ſentence, and firſt pronounce it in the very tone which he uſes in converſation. Let him preſerve the ſame tone, but increaſe the exertion. At laſt he will find that he can ſpeak much louder and ſtronger in the key of common coverſation, than in any other. That is the MEDIUM of his voice. Nature directs us to ſpeak in that tone which is the moſt graceful and eaſy. In ſhort, if we wiſh to appear to advantage in any publick addreſs, we muſt diveſt ourſelves of all our READING TONES which we catched at ſchool. Theſe are generally much HIGHER than our natural pitch. Our own ear and judgment will direct us in that which is the moſt proper.

But

But let it not be thought that this rule for preſerving the medium of our voice is in the leaſt inconſiſtent with the uſe of that variety of keys which we have recommended in the laſt ſection. By no means. We find that although a ſinger can perform the ſame air of muſic, with great propriety, in many different keys; yet ſtill there is one which may be called the maſter or predominant tone, which is the moſt eaſy to himſelf and moſt agreeable to others. That is the tone whether he ſings treble, tenor, or baſs, which is the medium of his voice. It is the ſame in ſpeaking. It muſt be acknowledged however, that an accompliſhed ſinger or ſpeaker may exert his vocal powers with great command, in more keys than one. Thoſe immediately above, or immediately below his medium, will be the moſt natural and pleaſing.

But ſuppoſe a ſpeaker preſerves his voice in its proper pitch, will it not injure the

the harmony of his cadence and modulation? Quite the reverſe. We obſerved juſt now, that a ſinger could perform the moſt varied and extenſive piece of muſic in any particular key. Why then may not the ſpeaker, in the ſame key, introduce all the cadence and harmony which belongs to the graceful pronunciation of any one ſentence? The modulation of a ſentence is in general not ſo extenſive as that of a ſong. Dionyſius Hallicarnaſſus has obſerved that the voice in ſpeaking never riſes higher, nor falls lower than three notes and a half. This we ſhall examine more particularly afterwards. But be it as it will, we muſt grant that if a ſinger can exert the moſt extenſive modulations, and yet retain his medium, a ſpeaker may certainly exert HIS modulations (which are much more confined) with equal eaſe.

From theſe arguments it is very obvious that to preſerve the medium, and to ſpeak in a monotony, are very diſtinct things.

The

The one has no variation of tone, the other admits of every poſſible degree of it. If therefore the natural pitch of the voice is conſiſtent with the HARMONY of ſpeech, it muſt evidently promote the PROPRIETY and COMMAND of it, and that for the following reaſons.

The true criterion of juſt ſpeaking is, when each of the articulate ſounds is uttered forcibly and diſtinctly. But we find that whenever we go beyond our natural pitch, we loſe the command of articulation. Our tones are weak, ſhrill, and broken. Every exceſs of paſſion has a tendency to ſtraiten the glottis, and render the voice more acute. This we may obſerve in the ſharp, hurrying voice of anger, the plaintive wailings of grief, the clear-gliding warblings of joy. If, therefore, a public ſpeaker is deeply animated with his ſubject, his voice inſenſibly aſcends, and ſometimes is carried to ſuch a pitch that he loſes all command of it. Cicero informs us, that

when

when Gracchus, an eminent pleader at Rome, was in the vehement parts of his diſcourſe, his voice became too high and ſqueaking. To remedy this inconvenience, he placed a ſervant behind him, with a pitch-pipe in his hand, who, at ſuch a time, ſounded a note in uniſon with the medium of his voice, on which he immediately deſcended to his uſual ſweetneſs. A ſpeaker of a lively imagination finds a greater difficulty in retaining the proper key of his voice, than in any other branch of his art. His powers of ſenſibility are apt to hurry him beyond the command of reflection or of juſt pronunciation. It was from that conſideration that my Lord Bacon, in ſome part of his works, has advanced this very ſingular maxim, viz. that a public ſpeaker ſhould not in reality feel ſo deeply what he utters, but only APPEAR to feel, becauſe if he is REALLY affected to ſuch a degree, the force of nature will overpower his faculties, and perhaps deprive him altogether of voice, as we obſerve

obſerve in ſudden frights, violent rage, melancholy tidings, &c. which ſometimes produce convulſive, or even apoplectic fits. Although this principle is perhaps carried too far, yet we find that there is no quality ſo difficult to be attained as the proper command of the medium of our voice in the midſt of the moſt animated emotion. How important then is the rule of the great Shakeſpear, "that in the very tor-"rent, tempeſt, and even whirlwind of "our paſſion, we ſhould acquire and beget "a temperance that may give it ſmooth-neſs." Our injunctions concerning the management of the voice are not intended to curb the impetuoſity of nature, but only to direct it properly. The WHIRLWIND of paſſion muſt ſtill be allowed to rage, but Judgment, all ſerene and watchful, ſhould ſit at the helm, conduct the blaſt, and prevent it from riſing to an exceſs.

The true end of eloquence is perſuaſion; but when we behold a ſpeaker ſo agitated by the enthuſiaſm of his feelings, that he

ſeems

ſeems to have loſt the command of his utterance, we regard him as under the influence of frenzy or madneſs, and will ſcarcely allow ourſelves to be affected by him. But when he gives way to all the ſtrength of emotion, and at the ſame time preſerves the propriety of ſpeech and key, then it is that his animated addreſs will appear the reſult of immediate conviction, and force its way irreſiſtibly into our hearts. This rule concerning the management of the voice is ſo little regarded, that almoſt one half of our public ſpeakers are either deſtitute of variation of tone, or when they happen to be animated, they loſe all command of their vocal powers.

To prevent both theſe inconveniences, let the utmoſt care be taken of the tones of young perſons when they are learning to read. Then it is that the ſimple and natural mode of converſation is generally laid aſide, and one adopted in its ſtead which is imitative, affected, and artificial.

Amongſt

Amongſt other improprieties in cultivating the voice in children, there is none more pernicious than the cuſtom of teaching them to read in a much higher key than when they ſpeak. I have often obſerved a perſon who, when converſing on ſome ſerious ſubject with the moſt agreeable propriety, chanced to take up a book where perhaps the ſame ſubject was treated. Mark the contraſt. He begins to read. His voice is elevated two or three notes higher. It is quite unnatural and affected. Is it not ſtrange that we ſhould imagine reading to be an exertion of the vocal powers different from ſpeaking. If we uſe the ſame words, and are animated with the ſame feelings, ſhould not we expreſs them in the ſame manner? Whether we receive our ideas from the ear as in converſation, or from the eye as in reading, or from the memory as in reciting, ought we not ſtill to utter them in that pleaſing variety and command which nature directs?

But

But the moſt pernicious conſequence of this unnatural mode of reading is, that the very ſame tones are uſed in public ſpeaking. Our clergy, who, from their profeſſion, and the topics they ſpeak upon, ought to wear unrivalled the palm of eloquence in this kingdom, have in general ſo confounded the idea of reading and ſpeaking, by uſing the one for the other, that they perform both in the very ſame manner. Whether a diſcourſe is read or repeated, the natural medium of the voice is in general laid aſide. One thing is remarkable, that when a perſon is to addreſs a large audience, he often elevates his voice to a HIGHER pitch, inſtead of ſpeaking in a LOUDER or ſtronger tone. We have already obſerved that the voice becomes ſmaller, and conſequently weaker, in proportion as the larynx aſcends and the glottis contracts. What cuſtom then can be more injurious to the purpoſes of ſpeaking than to degenerate into a ſqueaking, inarticulate tone, at the very time when the voice

voice ſhould be exerted with vigour and fulneſs? If therefore the ſpeaker wiſhes to be heard at an unuſual diſtance, let him rather pronounce in a lower key than in a higher. Let him ſtrain every ſinew, and put forth all his bodily ſtrength, but never let him violate the firmneſs and propriety articulation. I have often wondered that an object ſo important as the key of the voice ſhould be ſo much neglected. Every muſician knows the exact pitch of his inſtrument, and can ſound it from the loweſt to the higheſt note; and ſhall leſs care be taken to aſcertain the compaſs and adjuſt the harmony of thoſe wonderful organs which, when ſkilfully uſed, are a thouſand times more expreſſive and pleaſing than the beſt imitations of them that ever the world ſaw? Shall the various powers of the body be entirely at command in the moſt common mechanical art, and ſhall a faculty ſo noble and commanding as that of ſpeech be left to exert itſelf ungoverned and at random? The firſt rule is to preſerve that

medium

medium or peculiar key of voice which is ſo little ſtudied and ſtill leſs reduced to practice.

The next object with regard to the management of the voice is an advantageous place to ſpeak in. Although this is generally not ſo much in our own power as the former, yet more depends upon it than we are aware of. The impulſe of ſound in ſpeaking produces a ſimilar effect to that of throwing a ſtone into a ſmooth pool of water. In ſuch a caſe, a number of little curling undulations diverge from the centre of motion, and grow weaker and weaker as they advance from it. If the pool is ſmall, they daſh againſt the ſurrounding ſhore and return again. But if it is large, they proceed to a certain limit, according to the degree of impulſe, and then are loſt. In like manner, when we ſpeak in the open fields, the ſound proceeds upwards and downwards, backwards and forwards, and on every ſide, without obſtruction. In

ſuch

ſuch a ſituation no eccho can be formed. But when we direct our voice to the ceiling of a room, or the arch of a vault, we perceive an echo, or a repetition of the ſound, which is rebounded from the oppoſing object. Some places have too ſtrong an echo, others none at all. Both have their inconveniences. When the echo is too ſtrong, the diſtinctneſs of pronunciation muſt be greatly injured, becauſe the waves or vibrations of air, as thoſe of water abovementioned, meet one another, and mingle in confuſion. On the other hand, thoſe places which are too large, ſuch as many of our churches, courts and halls, are not adapted to return the ſound, and are no more ſerviceable to the ſpeaker than the open fields. The medium between theſe two extremes is when the voice is juſt ſufficient to fill or agitate the air contained, without exciting a perceptible echo. Much however depends on the ſtructure of the houſe, and the place where the ſpeaker ſtands. If he ſpeaks from the corner of a room,

room, the voice is more encreaſed than from one ſide of it, becauſe it is prevented from eſcaping behind. From this principle, thoſe churches whoſe pulpit is placed in the middle are unfavourable to the voice, becauſe it is diffuſed all around. On the other hand, if a gallery, or any other obſtruction is placed near the pulpit, and immediately fronting, the current of voice (if I may ſo ſpeak) is too ſoon broken, and is daſhed irregular through the lower parts of the houſe. For the ſame reaſon, a ſounding board ſhould not be plac'd too near the head of the ſpeaker. A room in the form of an octagon or ſquare, if the roof is moderately high, is much better adapted for ſpeaking than if it was long. The theatre at Oxford, which is almoſt in the form of the letter D, is peculiarly well conſtructed to encreaſe and extend the voice, eſpecially if the ſpeaker is ſituated in the ſemicircular part. Upon the whole, we find that thoſe places where the voice is confined at a proper diſtance behind him, and allowed to

extend progreſſively before him, it will be exerted to the moſt advantage. For this reaſon the common ſtructure of our theatres is ſo favourable to the ſpeaker. The ſound from the ſtage diverges in its progreſs, aſcends higher, and ſpreads wider and wider the farther it goes.

A conſiderable effect likewiſe ariſes from the ſtate of the air. If a numerous company is aſſembled, and no communication opened from without, the internal heat rarifies the air, and weakens the obſtruction of the voice. All ſound is audible in a greater or leſs degree, according to the denſity or reſiſtance of the aerial fluid. If that fluid is rendered conſiderably thinner, the voice is diminiſhed, but if it is altogether removed, as in an empty receiver, no ſound can be excited. Hence the philoſophical cauſe why the voice is more eaſily heard in a room when it is cold than when it is warm, when it is empty than when it is full.

We

We have now conſidered that ſpecies of command in utterance which reſpects the proper key, and the place to ſpeak in. All that now remains is to offer a few hints on the OECONOMY of the voice, or the art of managing its exertion in ſuch a manner as to enable us to ſpeak as long as is neceſſary, without being too much fatigued or exhauſted. Without this moſt eſſential quality, although the ſpeaker poſſeſſes all the graces of pronunciation, although he gives way to all the force of internal feeling, and of corporeal organs, and preſerves uniformly the proper medium and command of his voice, yet, unleſs he has the ſkill of relieving his animal powers, without ſuppreſſing the warmth of his emotions, he ſoon muſt be tired with his laborious taſk, and relax moſt ungracefully the impetuoſity of his courſe. How many are there who after ſpeaking or ſinging appear panting, hoarſe and languid. To prevent this inconvenience, there are two objects neceſſary,

ceſſary, viz. the uſe of pauſes, and the ſkill of varying the exertion.

As our ideas ſucceed one another in a continued chain, the pauſes are intended to ſeparate and arrange them into their different claſſes, that they may be repreſented to the mind with greater perſpicuity. With regard to the DURATION of each pauſe, no general rule can be given. The ſtructure of ſentences, and the ideas they convey are ſo immenſely various, that the judgment of the ſpeaker alone can direct him how to uſe them. A graceful pauſe, when well-timed, produces an effect equal to that in a ſolemn piece of muſic. It rouzes, agitates, and elevates the ſoul! Beſides, it gives an opportunity to draw in a freſh ſupply of breath; it reinvigorates the exhauſted ſpirits; it renews the ſpring of the organs; it awakens the attention of the hearer, and gives him an opportunity of recollecting the ideas that are paſt, and anticipating thoſe that are to come; it relieves

relieves the ear from the inceſſant flow of ſound; it animates the meaning, and divides and enforces the harmony of language. Thus it is that the ſkilful uſe of the pauſes gives relief to the ſpeaker and pleaſure to the audience. The pauſes which thus occur in ſpeaking will enable you to preſerve always a ſufficient ſupply of air. Never run yourſelf out of breath, nor appear to be in the leaſt fatigued. Remember, however, to breathe almoſt imperceptibly. Every kind of puffing and blowing is diſagreeable. Let your lungs have the ſame eaſy and involuntary motion as in common converſation.

The other part of oeconomy in ſpeaking is to vary with judgment the energy of exertion. This variation is not only agreeable to the efforts of nature, but is likewiſe neceſſary to relax and unbend the violent action of the organs. Theſe cannot always be retained in an uniform ſtretch. Speakers there are who injure their conſtitution and ſpirits, not by ſpeaking

ing with too much vehemence, but by exerting that vehemence unskilfully. Had they relieved the high tones by the low, the rapid by the deliberate, the harsh by the tender, the strong by the easy and flowing, they then might have saved one half of their labour, and been much more acceptable to their audience. The ear loves to be entertained with various modes of utterance. It is tired with uniformity. This change of manner may be termed the FORTE and PIANO of speech. Nothing indicates a masterly performer so much as a bold, unexpected stroke, executed with taste and judgment, after our ears have been relieved and recovered by a softer interval. We are seized unawares; we yield to the manly impression. And shall not this be equally successful in a public address to the passions, where all the faculties of the soul are concerned? How are we charmed with an animated burst of eloquence, proceeding directly from the fulness of the heart? Our kindred feelings

ings are awakened, and reſound as in uniſon to the ſympathetic touch. But if a ſpeaker is

Coldly correct and regularly dull,

if he uſes an inſipid ſameneſs in his tone and manner, we are inattentive or aſleep. On the other hand, if he *tears the paſſion to tatters*, and never varies the violence of his exertion, we are ſtunned with the noiſe, and diſguſted with the impropriety. In ſhort, it is that variety which is directed by judgment, taſte and feeling, that alone can command our approbation.

We have now conſidered ſome of the qualities of that voice which is neceſſary for the accompliſhed ſpeaker, and the means by which theſe qualities may be preſerved unimpaired, and applied to their proper purpoſes. One thing yet remains to render the voice truly excellent, and that is an agreeable modulation.

CHAP.

CHAP. VI.

Harmony of Speech.

IN the pronunciation of a well-wrote diſcourſe, there are three objects to be regarded; to pleaſe the ear, to inform the judgment, and to move the paſſions. The firſt of theſe ſhall be the foundation of our preſent enquiry.

It is not enough that Truth be delivered with all her energy and pathos, ſhe muſt likewiſe be clothed in her loveliеſt ornaments, ſhe muſt diſplay her moſt alluring charms. There muſt be ſomething to attract the attention, ſomething to captivate the fancy, ſomething to delight the ear. The heart is like an armed fortreſs, which can eaſier be ſubdued by ſoft inſinuation than by open violence.—The principles of harmony are congenial to the ſoul of man; and when they are ſtruck in a maſterly manner,

ner, they never fail to excite in us the moſt agreeable emotions. We all know the amazing power of ſounds over the human heart. The ſtrains of martial muſic rouſe us to courage; the warbling of the lute lulls us to ſoftneſs. One train of notes inſpires us with rapture; another ſinks us to ſadneſs! This magical charm of ſound operates by a kind of involuntary impulſe over all mankind. The ruſtic ſwain, as well as the ſkilful artiſt, confeſſes its power! But if SOUND alone can have ſuch an effect, how great muſt be its influence when united to SENSE? This kind of harmony we find exemplified in ſpeech, which, when rightly performed, muſt give the higheſt pleaſure to the EAR, as well as to the UNDERSTANDING.

The harmony of pronunciation reſults from two cauſes; from the place or arrangement of the accented ſyllables, and from the ſkillful modulation of the voice. We ſhall

begin

begin with the nature and place of the accent.

In every word which contains two or more ſyllables, one of theſe is diſtinguiſhed from the reſt by a greater ſtreſs and elevation of voice. Such as *mel* in *mel*ody, *ſound* in re*ſound*ing. Syllables thus diſtinguiſhed by the accent are evidently pronounced with a HIGHER as well as STRONGER voice. Let any perſon who poſſeſs a muſical ear, ſound the three ſyllables mel-o-dy in the ſame tone or elevation of voice, although he pronounces them never ſo quickly in ſucceſſion, ſtill they remain three SYLLABLES; they do not conſtitute a WORD. But whenever he pronounces *mel* in its proper key, although never ſo ſoftly, it produces a very different effect upon the ear.

It is needleſs, at preſent, to enter upon an enquiry into the Greek and Latin accents, which they divided into *grave*, *acute* and

and *circumflex*, nor how far the ſame accents retain their quality with us. Neither ſhall I inveſtigate the validity of thoſe arguments which have been advanced by modern authors, to reject all variation of muſical key, both in the accent of words, and in the cadence of ſentences. My chief object is, how to reduce to practice that particular ſpecies of harmony which belongs to ſpeech.

And here it will appear evident to the moſt common ear, that the proper mode of uttering the accented and unaccented ſyllables is of itſelf an agreeable variation. In theſe lines,

*U*nder a *tuft* of *ſhade* that on a *green*
*Stood whiſ*p'ring *ſoft* by a *freſh foun*tain *ſide*
They *ſat* them *down*.

if the ſyllables diſtinguiſhed by the accents are pronounced in their juſt elevation and ſpirit, they will relieve at once the organ of the ſpeaker and the ear of the hearer.

Cicero

Cicero has obſerved that the acute accents might be compared to the falling drops of water, when the ear could diſtinguiſh the intervals between them; whereas, if each ſyllable was pronounced in the ſame tone, the ſound would be unvaried like that of an uninterrupted ſtream of water. Where there is an uniform ſtretch of voice, there can be no harmony.

That an EAR for SPEAKING is as neceſſary to the accompliſhed orator, as an ear for muſic is to the ſinger, no perſon will deny. The firſt object in the cultivation of this ear is, to accuſtom our pupil to BEAT TIME to ſpeech. The idea is ſomewhat new. It was not however unknown to the antients. This is obvious, from the uſe of theſe two terms Ἄρσις and Θέσις, the one to repreſent the lifting up of the hand or foot, and the other the laying them down. The exerciſe of beating time to ſpeech is performed in the moſt ſimple manner, merely by ſtriking the accented ſyllables

ſyllables more ſmartly, and the unaccented more gently. In the following lines, let the ſylables in Italics be ſtruck with a bold and ſudden rap of the foot or fingers, while all the reſt are ſkimmed lightly over with the gentleſt impulſe.

Then *what* are the *charms*, can you *gueſs*,
That *make* them ſo *fond* of each *oth*er?
'Tis the *pleaſ*ing re*mem*brance of *youth*,
The *rap*tures that *youth* did be*ſtow*,
The *thoughts* of *paſt pleaſ*ure and *truth*,
The *beſt* of all *bleſſ*ings be*low*.

If this method of beating time appears too difficult at firſt, let him only ſtrike the accented ſyllables, and paſs over altogether the unaccented.

This ſpecies of harmony is not much unlike that of the drum which is produced chiefly from the loudneſs or ſoftneſs of the impulſe. The art of dancing has probably taken its riſe from the ſame principle, becauſe every perſon who dances

from

from a nice and lively ear, abſolutely beats time to the muſic, on the floor. A ſkillful combination of ſounds produces ſuch an effect upon the ſoul, that we are prompted to teſtify it by our external motions. Hence the poet, when deſcribing a rural feſtival, introduces this moſt natural circumſtance.

——————— The toil-ſtrung youth,
By the quick ſenſe of muſic taught alone,
Leaps wildly graceful in the lively dance.

THOMSON.

It appears, therefore, that our body, arms or feet, are capable of repreſenting the impreſſion we receive from ſound, as well as the organ of our voice, with this difference only, that the latter really IMITATES the ſound, whereas the former only diſcover our particular mode of ſenſations from it. What a wonderful connexion is this between the powers of harmony and the human frame! That nicely-organized machine ſeems like an inſtrument

for

for nature to act upon. It is obedient to every impulſe of the mind. And what is ſtill more remarkable, the ſoul of one man ſeems attuned in uniſon to that of another, that when the one is ſtruck, the other reſounds the impreſſion. I have often obſerved a maſterly ſtrain of muſic or eloquence affect a whole audience in the ſame manner, although not in the ſame degree. The organs of ſome appear feelingly alive to every external impreſſion, while thoſe of others are more callous and unyielding. This is particularly diſplayed in the above-mentioned effects of harmonious ſounds. Whether ſuch a diſſimilarity among individuals of the ſame ſpecies reſults from the quality of the mind, the ſtructure of the body, or from example, education and habit, we ſhall not at preſent inveſtigate. But although ſome have a livelier ſenſation of ſound than others, yet I believe there will ſcarcely be one perſon found who is incapable of beating time to ſpeech, according to the foregoing rules.

The

The uſe of the accented ſyllables is ſo important, that they conſtitute almoſt the whole harmony of compoſition. By their different mode of arrangement, a ſentence is either eaſy and flowing, or harſh and unmuſical. Thoſe men, who have cultivated an ear for ſpeaking or writing can judge, as it were inſtinctively, whatever is defective or redundant in the ſtructure of any particular period. We find, in general, that thoſe ſentences are the moſt harmonious which admit of the greateſt number of unaccented ſyllables. That which pleaſes the ear in reading is the intervals between the accent. But if theſe intervals are filled up by a cluſter of accented ſyllables, there is no diviſion in the tone. This is the reaſon that when too many emphatic monoſyllables are introduced into compoſition, they never fail to obſtruct the harmony. The following examples from Milton will ſhew

O'er

O'er bog, o'er ſteep, thro' *rough*, *denſe*,
ſmooth, or rare ———
Him firſt, *him laſt*, *him midſt*, and without end.

In the firſt line there are three acute accents placed together, and in the other, no leſs than ſix, provided it is pronounced with juſt emphaſis. In ſuch words the voice is retained in the ſame degree of energy and tone, without being allowed to relax into the gentler intervals now mentioned. Thoſe compoſitions, therefore, which contain a greater number of LONG WORDS, muſt be moſt harmonious to the ear, becauſe they admit of a greater number of unaccented ſpaces.

We find, however, that if the monoſyllables are unemphatic or unaccented, they never can injure the harmony of language. For inſtance, in theſe lines,

Here *will we* ſit *and let the* ſound *of* muſic
Creep *in our* ears ———
Pleas'd *with a* rattle, tickled *with a* ſtraw.

The monoſyllables in *Italics* are pronounced as if they were the unaccented ſyllables of long words, and therefore produce the ſame intermediate diviſion of tone. Thus it is that as a ſkillful architect can erect the moſt elegant building out of the coarſeſt and moſt unconnected materials, ſo a cultivated ear can compoſe the moſt flowing periods out of that cluſter of unwieldy monoſyllables with which our language is ſo unmercifully loaded.

To return to the harmony of pronunciation. We find that the different ſpecies of Engliſh verſe are produced by the different manner of arranging the accented ſyllables. The various kinds of verſification in our language may be reduced under two heads, viz. thoſe which contain an equal number of accented and unaccented ſyllables; and thoſe which admit two unaccented for one accented.

I. Al-

1. Although there are many deviations from each ſpecies, yet we ſhall produce examples in their natural and moſt common ſtructure.

Of four ſyllables.

Iambic { What place is here,
What ſcenes appear——

Trochaic { Bending mountains,
Curling fountains——

Of ſix ſyllables.

Iambic { Tho' thou the waters warp,
Thy ſting is not ſo ſharp——

Trochaic { Or where Hebrus wanders
Rolling in meanders——

Of eight ſyllables.

Iambic { Two kindeſt ſouls alone muſt meet,
'Tis friendſhip makes the bliſs compleat——

Trochaic { Softly ſweet in Lydian meaſures,
Soon he ſooth'd his ſoul to pleaſures.

Of

Of ten ſyllables.

Iambic — When even at laſt the ſolemn hour ſhall come,
And wing my myſtic flight to future worlds. —

Of twelve ſyllables.

Iambic — Rolls all adown the rock, and falls with fearful drift. —

In all theſe modes of verſification, when in their natural ſtructure, there is a too frequent return of the accented ſyllables. It clogs the voice and ſatiates the ear. Yet even this meaſure, in the hands of a Shakeſpear, a Spencer, a Milton, or a Dryden, is often moſt pleaſingly varied. An air of freedom is introduced, and we are ſometimes charmed with all the looſe-flowing numbers of antient poetry.

II. The ſecond ſpecies of Engliſh verſe admits of two unaccented ſyllables for one accented. They are ſometimes longer and

ſome-

ſometimes ſhorter, as in the following examples.

In my rage ſhall be ſeen
The revenge of a queen——

My banks they are furniſh'd with bees,
Whoſe murmurs invite one to ſleep,
My grottos are ſhaded with trees,
And my hills are white over with ſheep.

Dactylic and Anapeſtic

Merrily, merrily, ſhall I live now,
Under the bloſſom that hangs on the bough.

The princes applaud with a furious joy,
And the king ſeized a flambeau with zeal to deſtroy.——

This ſpecies of verſe, which is not ſo common as the former, is more harmonious, and approaches much nearer to the Greek and Latin meaſure. The reaſon that it produces a more agreeable effect upon the ear, is, becauſe the intervals between the accents contain two ſyllables inſtead of one, and are thereby rendered more conſpicuous. If the interval contain three ſyllables, the effect is ſtill better.

Thoſe

Thou mak'ſt the gloomy face of Nature gay,
Giv'ſt beauty *to the* ſun and pleaſure *to the* day———

In the laſt of theſe lines there is no leſs than twelve ſyllaybles, and only four accents.

To ſhew that the dactylic or anapeſtic meaſure which is introduced frequently into our ſongs and odes, is more ſimilar to the antient meaſure than our common heroic verſe, when it conſiſts of an iambic or trochaic, let us have recourſe to experiment. We ſhall produce a ſpecimen of Virgil's hexameters, and of Milton's heroics.

1 2 3 4 5
Sicilides muſæ, paulo majora canamus.

1 2 3 4 5
Non omnis arbuſta juvant, humilesque myricæ

1 2 3 4 5
Si canimus Silvas, Silvæ ſint conſule dignæ.

1 2 3 4 5
Ultima cumæi venit jam carminis ætas;

1 2 3 4 5
Magnus ab integro ſæclorum naſcitur ordo.

Now

Now Morn, her roſy ſteps in the eaſtern clime

Advancing, ſow'd the earth with orient pearl,

When Adam wak'd; ſo cuſtom'd; for his ſleep

Was airy light, from pure digeſtion bred,

And temp'rate vapours bland, which th' only

ſound———

Although none of theſe lines of Milton contains more than ten ſyllables, yet they have as many acute accents as the lines of Virgil which admit of fourteen or fifteen ſyllables. This proves, that in the Engliſh iambic, the unaccented ſyllables are equal to the accented, but that in the Latin meaſure they are commonly two to one. Now, I appeal to every decerning ear, which of thoſe two kinds of verſes are the moſt pleaſing; or in other words, whether it is more agreeable to the organs of ſpeech and hearing to read the following lines in their original order,

Thus

Thus ſong could prevail
O'er death and o'er hell,
A conqueſt how hard and how glorious!

or to tranſpoſe them to iambic,

Thus ſong prevail'd
O'er death and hell,
A conqueſt hard, yet great.

The tone of the laſt reading is ſhackled and reſtrained, that of the former, eaſy and flowing.

The ſtructure of antient verſe is in general ſo light, airy and diverſified, that the voice bounds from accent to accent with ever-new delight. The ſound alone, independent of the ſenſe, is peculiarly attractive. But may not the accents and pauſes be arranged in the ſame manner in Engliſh, ſo as to produce the ſame effect on the ear? I have been often told that the harmony of the Greek and Latin verſe was incompatible with

with the genius of our tongue; but I never yet could find the force of the argument. I ſee no reaſon why the ſame accents, intervals, pauſes and cadences that occur in any Greek or Latin verſe may not be introduced into the Engliſh. For inſtance, is not the ſound of the following lines nearly the ſame in Latin and in Engliſh?

1 2 3 4 5 6 7
Te, dulcis conjux, te ſolo in litore ſecum,
1 2 3 4 5 6
Te, veniente die, te decedente canebat.

1 2 3 4 5 6 7
Thee, lovely partner, thee only he conſtantly chanted,
1 2 3 4 5 6
Thee, at the dawn of morning, thee thro' the ſhades of the evening.

I have likewiſe attempted to tranſlate the following ſtanzas in ſapphic verſe, retaining, as exactly as I could, the arrangement of the accented ſyllables.

Pope

Pone me pigris ubi * nulla campis
Arbor æſtiva recreatur aura ;
Quod * latus mundi nebulæ maluſque
Jupiter urget.
Pone ſub curru nimium propinqui
Solis in terra domibus negata ;
Dulce ridentem Lalagen amabo
Dulce loquentem.

Place me in regions of eternal winter
Where not a bloſſom to the breeze can open,
But, darkning tempeſts cloſing all around me,
Chill the creation.
Place me where ſun-ſhine ever o'er me ſcorches,
Climes where no mortal builds his habitation,
Yet with my charmer fondly will I wander,
Fondly converſing.

* I have marked the accents according to the emphatic reading.

Upon

Upon the whole, it appears a very eaſy taſk to reduce into Engliſh the exact meaſure of every verſe or ſtanza in Homer, Sappho, Anacreon, Horace, or even Pindar, ſo far as it regards the arrangement of the accented ſyllables. But although ſuch a ſcheme was adopted, I do not mean to infer, that it would greatly promote the harmony of our compoſitions. Many of our celebrated poets, have, from the impulſe of a fine ear, introduced the utmoſt freedom and variety into their verſification. This may be found even in our iambics, as well as in thoſe other kinds of meaſure which we have ſhewn to be of a more favourable ſtructure. The harmony of the accent appears in our PROSAIC as well as poetical productions. As we often find a line of hexameters, ſapphic, &c. in Cicero or Livy, which have mingled with their periods unknown to the author, ſo it might be eaſy to produce a variety of the moſt perfect iambic or anapeſtic verſes in Addiſon, Bolingbroke, and other harmo-

nious

nious English writers. This shews that the use of RHYME is not in the least essential to that agreeable flow of language which results chiefly from the situation of the accent, and which constitutes the harmony both of verse and prose.

These remarks on versification were introduced to illustrate what is called an ear for speaking. If the accented syllables, wherever they occur, are pronounced with a distinguishing energy and elevation, they will naturally lead us to that useful exercise of BEATING TIME, which we recommended in the beginning of this section.

We enter now upon the other part of harmony in speech, which consists in the cadence and modulation of the voice. Modulation may be defined *an agreeable mode of raising or sinking the tone in any one sentence.* That there is a certain charm in the delivery of a well polished discourse, must be acknowledged by every one who possesses a musical ear. Cicero observes,

that

that there is in ſpeech a kind of obſcure MELODY. That there is melody is certain; but why ſhould it be obſcure? Cannot we trace it to its origin as well as we do that of a piece of muſic, which is much more complicated and extenſive? The wildeſt variations of an harmonious voice can be catched by the ear, and adapted to an inſtrument in the niceſt proportion. Is the modulation of ſpeech incapable of ſuch a regular ſtandard? It muſt indeed be owned, that the graceful or muſical cadence of the voice is, of all other qualities in the art of ſpeaking, the leaſt cultivated, and the leaſt underſtood. Some of our modern writers have gone ſo far as to aſſert that in ſpeaking there was no cadence or variation of tone at all; but that loudneſs or ſoftneſs of utterance conſtituted all the diſtinction between the words of any one ſentence. A poſition ſo obviouſly falſe needs no arguments to confute it. Even the WORST of our ſpeakers pronounce ſome words higher than others. Every ear can

teſtify

teſtify this. But he alone is the accompliſhed orator who can regulate the variations of his tone ſo as to produce thoſe graces of cadence that delight the ear, and inſinuate their paſſage to the heart. The antient writers ſpeak in raptures of this harmony. They affirm, that a well ſpoken oration was equal to the beſt acted tragedy in its powers of pathos, to the fineſt poem in the ſtructure of its periods, and to the moſt delightful muſic in the charms of its modulation. You will aſk, Where are ſuch effects of eloquence to be found now? Various reaſons may be given why our public ſpeakers are in general ſo deſtitute of a pleaſing and expreſſive utterance. But I am apprehenſive that our modern improvements in muſic have not a little contributed to baniſh the graces of cadence from oratorical declamation. We have ſeparated entirely the harmony of ſinging from that of ſpeaking. So far we are right. But ſhould we for that reaſon exclude altogether the modulation of the

latter?

latter? We have reaſon to believe that the Antients cultivated this ſpecies of harmony from principles as fixed and regular as thoſe from which we learn to play upon an inſtrument. They conſidered the voice in three views, viz. in that of converſation, in that of ſinging, and in that of reciting or declaiming. The voice of converſation they diſtinguiſhed by the term CONTINUED, that is, it was more even and uniform, and more confined in its gradations. The voice of ſong was variable and extenſive; and the voice of oratorical declamation or of pronouncing verſes, was a medium between that of converſing and ſinging. The two former ſpecies of voice we uſe daily amongſt us; but the latter, I am afraid, is almoſt unknown. It roſe and flouriſhed in Athens, and periſhed in the ruins of Rome. We may perhaps recover it, after we have baniſhed the mechanical and artificial tricks of modern muſic; after we have diſrobed that divine ſcience of every tawdry and ſuperfluous ornament. When we

have

have reſcued from barbariſm and affectation, the pleaſing ſimplicity of nature, and have introduced, both into our ſpeech and ſong, the genuine and ever-powerful tones of the paſſions, we then may be more ſucceſsful in regaining the long-forgotten art I am now ſpeaking of.

Certain it is, that this harmony of pronunciation was cultivated by the Antients with peculiar care. A learned critic is of opinion that the tones of voice which they uſed in publicly reciting their poems were quite different from thoſe of common converſation *. I am more induced to coincide with this opinion, becauſe Cicero informs us, that Roſcius, the celebrated actor, had a perſon behind him on the ſtage to accompany with an inſtrument the tones of his ſpeech; and that when by old age his voice became feeble and tremulous, the artiſt adapted the warbling of the pipe to the pitch and quality of his voice. This

* Voſſius de Poem. Cant. p. 32.

is

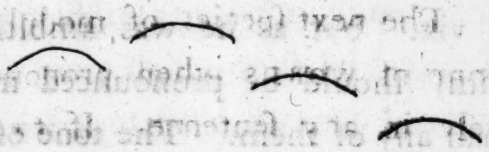
is an undeniable proof, that there muſt have been a conſiderable degree of melody in their manner of pronouncing. Dionyſius Hallicarnaſſus has even adapted a part of a verſe in Euripides to muſical notes, and mentions the exact manner in which it ſhould be uttered.

But what is all this to modern practice? Very much. It gives us an idea of what great importance this object was reputed to be in the ſtudy of ſpeaking. But do not many of our ſpeakers modulate their voice with conſiderable harmony, independent of any fixed principles? They do. But it is moſtly the effect of a fine ear. Why then may not ſome ſcheme be adopted to regulate theſe wild modulations? That is our preſent enquiry. We may conſider this ſubject in four views, viz. with regard to the tone of voice in ſyllables, in words, in cadences, and in whole ſentences. The tone by which one SYLLABLE is diſtinguiſhed from another is the accent. This we

have already defined to be a greater ſtreſs and elevation of voice on that particular ſyllable. The next ſpecies of modulation is the tone of WORDS when pronounced ſucceſſively in any ſentence. If two or more words are joined together, one of theſe is pronounced in a higher tone than the reſt. For inſtance, if a perſon reads the following verſe of St. Paul: "Bear-"eth all things, believeth all things, "hopeth all things, endureth all things." The leading words of the ſentence are, 'beareth,' 'believeth,' 'hopeth,' 'endureth.' As therefore the voice in common ſpeech aſcends towards the middle of the ſentence, and ſinks towards the end, the word 'believeth' ſhould be conſiderably higher than 'beareth;' in 'hopeth,' the voice is deſcending, and will naturally be in uniſon with 'beareth;' but 'endureth,' which is the laſt emphatic word, will be much lower than any of them; ſo that the whole ſentence, when gracefully

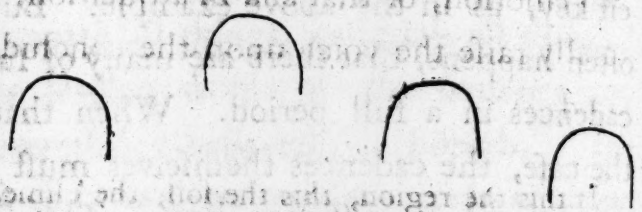
ſpoken,

ſpoken, forms a ſcale ſomewhat of this kind.



The third ſpecies of modulation is called the tone of the CADENCES. If there are two or more emphatic words in a clauſe, the laſt of theſe is pronounced in the loweſt key, as in the above example. But it often happens, that there are many of ſuch cadences in a full period. When that is the caſe, the cadences themſelves muſt be pronounced in different keys. The following period will render this quite plain. "As Ceſar loved me, I weep for him——as he was fortunate, I rejoice at it——as he was valiant, I honour him——but as he was ambitious, I ſlew him." The firſt cadence contains theſe words; 'as Ceſar loved me, I weep for him.' Here the voice falls, becauſe a part of the ſentence is finiſhed. In the next part, the voice ſhould likewiſe fall, but the whole ſhould be uttered

tered in a higher key. The third cadence ſhould be in uniſon with the firſt, and the laſt, viz. 'but as he was ambitious, I ſlew him,' ſhould be pronounced much lower than any of them. The tone of the word 'ſlew,' in the laſt cadence, will form an agreeable contraſt to the word 'fortunate' in the ſecond. The whole modulation will reſemble this line.



When I ſpeak of aſcending ſo low at the end of the ſentence, I do not mean that the laſt clauſe ſhould be uttered more ſoft and languid. By no means. The energy of voice ſhould rather encreaſe; becauſe it conveys the moſt important idea. A low tone is not in the leaſt incompatible with the loudeſt exertion.

It muſt be owned, however, that in animated ſpeaking there are many exceptions to the above rules. Sometimes the ſentence begins in the higheſt tone. We cannot imagine that the ſpirited opening of Cicero's firſt ſpeech againſt Cataline was pronounced in a cool, deliberate and progreſſive modulation. On the other hand, all ſentences that expreſs wonder and ſudden emotion, or that end in a queſtion, naturally raiſe the voice upon the concluding words,

Is this the region, this the ſoil, the clime,
That we muſt change for heav'n? this mournful gloom
For that celeſtial light?

Here the words 'heaven' and 'light,' are to be uttered with a nervous and elevated tone. In ſhort, the emotions of the ſoul are often ſo ſudden and varied, that they will counteract the very rules we have now eſtabliſhed.

The

The laſt ſpecies of modulation is the cadence, or variation of key in WHOLE SENTENCES. This is the moſt important of any. It teaches how to raiſe or ſink the voice, according to the different meaning of thoſe ſentences that are pronounced in ſucceſſion. Suppoſe a perſon was to read the three firſt ſentences of David's lamentation over Saul and Jonathan. "The "beauty of Iſrael is ſlain upon thy high "places, how are the mighty fallen! "—Tell it not in Gath, publiſh it not in "the ſtreets of Aſkelon, leſt the daugh-"ters of the Philiſtines rejoice, leſt the "daughters of the uncircumciſed tri-"umph—Ye mountains of Gilboa, let "there be no dew, neither rain upon you, "nor fields of offerings; for there the "ſhield of the mighty was vilely caſt "away, the ſhield of Saul, as though he "had not been anointed with oil."—The firſt of theſe diviſions expreſſes ſorrow and lamentation; therefore the key is low. The next contains a ſpirited command,

and

aand ſhould be pronounced much higher. The other ſentence, in which he makes that pathetic addreſs to the mountains where his friends were ſlain, muſt be ſpoken in a key quite different from the two former. Not ſo low as the firſt, nor ſo high as the ſecond, in a manly, firm, and yet plaintive tone.

But as theſe rules concerning the variation of key in whole ſentences belong more particularly to another part of this eſſay, we ſhall conclude the preſent ſubject by recommending to every young ſpeaker the ſtudy of modulation. The ſkilful variation of tone is not only agreeable to the ear, but is likewiſe neceſſary to illuſtrate the ſenſe. It is even more neceſſary than the pauſes themſelves, becauſe, if the voice performs a full cadence, although it is ſuſpended for never ſo ſhort a time, we immediately know that the ſentence is finiſhed. On the other hand, if we ſuſpend the voice upon an elevated tone, although

though we make the longeſt pauſe, it is always apprehended that the train of ideas is ſomehow interrupted. Hence will appear the real uſefulneſs as well as beauty of this moſt valuable attainment.

Let one principal aim of the inſtructors of youth in theſe kingdoms be the modulation of the voice. We are of ſuch an imitative and ſuſceptible frame that the organs, when young and flexible, can perhaps be formed with equal eaſe for the orator or muſician. What would be the conſequences of our application to this ſtudy? It is ſufficiently obvious. Our Britiſh youth might be found to rival in excellence and fame, the moſt illuſtrious of antient ſpeakers; and our public addreſſes from the bar or the pulpit would then, inſtead of exciting ſleepineſs, indifference or diſguſt, delight every ear, and engage every heart!

After all, I am afraid that the ſame degree of culture and care will not produce

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an equal effect on every individual. There is a charm and pathos inexpreſſible in the voice of ſome ſpeakers, which no precept can give, no art can imitate. It is the immediate effect of a good ear, directed by that untaught, inſtantaneous impulſe which we call FINE TASTE. The ear of one is attuned to the niceſt touch of harmony, while his voice, like a faithful inſtrument, reſounds to every mental impreſſion; the ear and voice of another are more dull and delightleſs in their operations. Whether this inequality ariſes from the ſtructure of the organs, or the feelings of the mind, it is difficult to determine. There is ſcarcely any faculty in our nature more inexplicable than an ear for the modulations of ſpeech, and for the airs of muſic. Sometimes both theſe qualities are united in the ſame perſon, but very ſeldom are they poſſeſſed in equal perfection. They are to be diſcovered and diſtinguiſhed in every individual by the effects which they produce. He who has an ear for muſic will be prompted

to

to imitate all the pleaſing variety of tones in a ſkillful performer, and with a wildly-ſweet enthuſiaſm, enter into the very ſpirit of the melody. He will quickly be diſguſted at every diſcordant note, and peculiarly charmed when the harmony is full. In like manner, an ear for ſpeaking will diſcover inſtantaneouſly what periods are well-turned, what cadences are agreeable, and FEEL, by a kind of inſtinctive impulſe, whatever is harſh, defective or redundant, either in the compoſition or the pronunciation. A good ear will not only enable a perſon to feel and imitate the various tones of a maſterly performer; but likewiſe to add new graces OF HIS OWN, which alone can ſtamp his originality, and determine his ſuperior excellence. In whatever young perſon this ſingular faculty be diſcovered, let it be cultivated with unceaſing care, till at laſt he arrives at that pitch of harmony, which, through the enraptured ear, forces its way unto the heart, and there prepares a reception for the

moſt

moſt important inſtructions, or the moſt animated feeling!

CHAP. VII.

EMPHASIS *or* PROPRIETY *of* SPEECH.

WE have hitherto endeavoured to trace the theory of ſpeech from its firſt principles, and have conſidered the chief of thoſe qualities which can render the exertion of it the eaſieſt to our own organs, and the moſt agreeable to the ears of others. But there is ſomething more requiſite than merely the propriety, energy, gracefulneſs, and command of pronunciation. Theſe are only the mechanical parts of eloquence. We enter now upon an inveſtigation ſtill more excellent and intereſting. Our field of ſpeculation grows wider and richer the farther we advance. As the chief purpoſe of language is to convey to others our ideas and feelings, we ſhall take a view of thoſe

thoſe modes of utterance which are beſt calculated to promote that end. But it may be proper, in the firſt place, to mention ſome of the improprieties of ſpeech which, if not carefully removed, will retard or obſtruct the orator in his progreſs to perfection.

All articulate ſpeech is ſolely the effect of imitation and habit. It muſt therefore be well or ill performed, according to the models which we imitate, and the habits which we contract. We may conſider language in two lights; viz. as SPOKEN and as WRITTEN. By the former we communicate our ideas to the preſent; by the latter, to the abſent. Our mode of utterance in converſation is in general very natural and proper. We chuſe thoſe words which are the moſt expreſſive of our own ideas, and ſpeak them in ſuch a manner as to make them the beſt underſtood by others; but when we learn to pronounce the written language, we commonly deviate into

into a falſe and artificial manner: for inſtance.

1. Many there are, who, when they begin to read, or to addreſs a public audience, aſſume a canting, whining voice; by which the emphatic and unemphatic words are all carried away in one continued ſtream of ſound, unexpreſſive and undiſtinguiſhed. This is what we commonly call the habit of reading with a TONE. It is not ſinging; it is not ſpeaking; but more unmeaning than the latter, and more unmuſical than the former. Nor is it that medium between both, already explained, which the antients uſed in publicly reciting their verſes. No; that harmony was adapted to the ſenſe and the ſtructure of the words, but this is regardleſs of either. This ſee-ſaw modulation does as much injury to the intention of language as our common mode of inarticulate ſinging. In our vocal muſic, we often find the moſt inſignificant word pronounced with all the ſpirit and variation of melody,

melody, while the moſt important emphaſis is totally buried; ſo, in this ſpecies of reading, the meaneſt auxiliar, or connective word is honoured with the ſame mode of utterance as the leading idea of the whole ſentence. What I would recommend to theſe SINGING orators is, firſt to acquire the propriety and perſpicuity of their utterance before they ever think of ornament and grace. Beſides, the modulations of ſpeech and of our MODERN muſic are ſo greatly different, that we ſhould never attempt to unite them.

II. Another impropriety in ſpeech is a pompous and inſignificant tone of voice on the moſt trivial ſubject. It always reminds me of a perſon rehearſing the tragedy of Tom Thumb. This affected importance of manner, although ſeemingly a burleſque upon language, was perhaps at firſt aſſumed to give weight and dignity to ſome ſerious ſubject; but being uſed injudiciouſly, it is at

at laſt confirmed into a habit, and exerted indiſcriminately on every occaſion.

III. Others, in their reading or public ſpeaking, totally forget that moſt comprehenſive rule of the great father of the Engliſh drama, viz. "to ſuit the action to the word, and the word to the action, with this ſpecial obſervance, not to O'ERSTEP THE MODESTY OF NATURE." As there are ſome ſpeakers who addreſs their audience as if they were all judgment and no paſſion, ſo there are others who addreſs them as if they were all paſſion and no judgment. With the latter, the cooleſt arguments, or ever the moſt unconnected jargon of words, are pronounced with ardor and emotion. An orator of this ſtamp is always in agitation; he roars, bluſters, foams, weeps, ſtamps, toſſes, knocks, thunders, tears away, and carries all before him in a torrent of the moſt vehement paſſion. "And all for nothing." We may apply

apply to him the words of Dr. Young, on another occaſion, he

Reſembles ocean into tempeſt wrought,
To waft a feather, or to drown a fly.

This bouncing, frantic declaimer, might perhaps gain ſome applauſe as the hero of a ſpouting club. He is truly TRAGICAL. His ſpeech is full of emphaſis. It is all one undiſtinguiſhed emphaſis; and if the word pathetic ſignifies PASSIONATE, this man is certainly pathetic. But his paſſions fluctuate unreſtrained like a veſſel in a ſtormy ſea. Reaſon, which ought to direct their motions, ſeems to be aſleep. All is anarchy and wild uproar. But what are the effects upon the audience of this violent mode of utterance? They perhaps are liſtleſs and unconcerned. The moſt judicious part of them pity his weakneſs, or laugh at his abſurdity.

IV. The

IV. The moſt unnatural and moſt common of all improprieties in ſpeech, is a continued uniformity of manner and tone. Whether this uniformity is calm or furious, ſlow or rapid, in a high or low key, it is equally blameable. As the operations of the mind are quick as lightning, the voice ſhould be exactly correſponding. Not one ſentence in a whole diſcourſe ſhould be uttered in the ſame tone or cadence. This beautiful variation which nature dictates, appears always in common converſation. There you ſhall behold a man even of a moderate degree of ſenſibility, who is deeply intereſted in what he ſays, giving way to every impreſſion of his fancy and his feelings. His voce is ſometimes joyous, ſometimes plaintive, now eager, now ſuppreſſed. Every ear is attentive to his tale. Every heart reſounds in ſympathetic uniſon. But behold a transformation almoſt as ſtrange as any in poetic fiction! This very man, when he ſpeaks in public, is the very reverſe of what he juſt

now appeared to be. His voice is unvaried and unexpreſſive. We can ſcarcely believe our eyes, that it is the ſame perſon. But are his ideas gone? Is he converted into a ſpeaking machine? No! his mental qualities and corporeal organs are the ſame. Wait but a little while, till he deſcends from that eminence in fairy-land, and you ſhall behold him diſenchanted. Reaſon, fancy, feeling, will reſume their ſeat, and his voice be as obedient as ever to the impulſe of nature. But to ſpeak ſeriouſly; is it not exceedingly ſtrange, that, while in common life, every ſituation of the mind is expreſſed by a tone peculiar to itſelf, and while theſe tones are known and practiſed, even by the moſt illiterate, that yet a man of learning and ſcience, a man whoſe ideas are enlarged and refined, and who has language at command to convey them, ſhould deviate ſo widely from the path of nature, as to utter ſentiments of every different quality in the very ſame tone? We ſhall endeavour

to

to account for this phenomenon, and likewiſe for the other improprieties before mentioned. They proceed in general from two cauſes, viz. the unnatural manner which we contract by learning to read when young, and the injudicious imitation of others in our more mature days. The former of theſe we could not have prevented, the latter is owing to ourſelves.

In the firſt place, it is a common obſervation, that almoſt every perſon READS with one voice and SPEAKS with another. Suppoſe that a man, in a private meeting of his friends, was relating to them ſome ſtriking circumſtance which nearly concerned himſelf, and that a perſon, unknown to him, committed the account to writing, ſent it to be printed, and gave it him to read; although he muſt recognize his own words, and can enter thoroughly into their meaning and ſpirit, yet, when he begins to read them, his former artificial habit recurs, and the language

appears

appears no longer the ſame. Inſtances of this might be daily produced. To remedy ſuch a glaring inconſiſtency, let children be taught to uſe the ſame voice and manner in reading as in common ſpeaking. If the ear can diſtinguiſh the one from the other, the habit is not properly formed. It muſt be acknowledged, however, that when we read the compoſitions of another, it is more difficult to enter inſtantaneouſly into the proper tone, than when we utter our own ſentiments in converſation. In the latter caſe, we make choice of all thoſe words which can convey moſt readily our conceptions, and will therefore pronounce them in the moſt emphatic manner; but when we read the ſentiments of another, it requires ſome time to enter fully into his meaning and deſign. Beſides, the EYE is engaged to obſerve the written words, which muſt partly take off the attention of the other faculties. Even when we read OUR OWN compoſitions, although the ideas and language are familiar to us, yet as we have

them

them not fully at command, it will perhaps be difficult, at firſt ſight, to utter them as if they were the reſult of our own immediate conceptions. From theſe obſervations will appear the great importance of UNDERSTANDING thoroughly what we read; and whenever we DO underſtand it, to let our voice and emphaſis be exactly the ſame as in common converſation.

The other cuſtom, ſo pernicious to juſt ſpeaking, is the ſervile imitation of others. Some aſſume a theatrical pomp of tone; others a nice, prim, and foppiſh manner; others, a cringing, ſmiling obſequiouſneſs; others, a ſhew of over-acted pathos, without any genuine feelings. All theſe are the effects of affectation and mimickry. They indeed may ſometimes exhibit a faint ſhadow of ſuch celebrated ſpeakers as caprice and vanity have led them to imitate. But the worſt conſequence of this imitation, is, that by building our practice upon the powers of others,

we

we abſolutely forget our own. Like the dog in the fable, who, by graſping at the ſhadow, loſt the ſubſtance. It is remarked, that thoſe who excel moſt in mimickry appear, in general, to the leaſt advantage when they ſpeak FROM THEMSELVES in their own character. A Comedian may indeed devote himſelf to this ſpecies of imitation, becauſe it is his profeſſion; or a gentleman may attempt it for his own amuſement; but I would not recommend it in general to any who intends to appear in the more ſublime and commanding parts of eloquence. Let ſuch be accuſtomed to ſound the depth of their own faculties, and, on that foundation only, raiſe the ſtructure of excellence. The firſt criterion of true genius in the fine arts is ORIGINALITY, provided that originality be conducted by judgment and taſte. But how can we cut out a path of our own, if we tread ſervilely in that of another? We ought indeed to have the beſt rules and examples to direct our progreſs. But although a great

maſter

maſter may point out the road to us, we ourſelves muſt walk in it. Reſolution and perſeverance will accompliſh the arduous journey. Genius and judgment will be our beſt conductors, and if we follow them we ſhall never be miſled. In ſhort, we muſt, in the words of Shakeſpear, let OUR OWN DISCRETION BE OUR TUTOR; but affected imitation will ruin all. Every man has a mode of utterance, as well as of thinking, peculiar to himſelf; and if that mode be adopted by another, how awkward, how ridiculous muſt it appear? This in general is the cauſe of all that is conſtrained and diſguſting in our public ſpeakers. They ſuppreſs the quick ideas and powerful feelings which riſe up within them, and ſtill keep their eye upon ſome other great ſpeaker. To overcome this obſtruction, let them attend to the moſt illiterate peaſant, when animated by paſſion: he knows not the rules of grammar, he perhaps has never heard of an accent or an emphaſis; but nature, all inſtructive

ſtructive nature, teaches him that EXPRESSIVE UTTERANCE which alone can give the ſtamp to genuine eloquence. The man who ſpeaks from his own immediate conviction, however unpoliſhed, will be more powerful, and even pleaſing, than the falſe imitator, though arrayed in all the gaudy graces which artifice can aſſume: For the ſame reaſon that the undiſguiſed manners of a ruſtic countryman are more agreeable, in a polite company, than all the affected airs of the pedant or coxcomb. Let us then be no more enfettered by the ſhackles of mimicry and frigid formality. Let us dare to think and ſpeak from OURSELVES. Then ſhall we exert that manly, independent, and graceful freedom which belongs to the dignity of public eloquence.

We have now endeavoured to examine the cauſes of ſome of thoſe unnatural modes of utterance which we daily obſerve; and we have found them in general to ariſe from

from an impropriety in our method of teaching to read, and from unſkillful imitation afterwards. The next object which naturally occurs, is, to offer a few rules concerning the propriety and energy of ſpeech.

Mankind having found themſelves capable of thinking and judging concerning the objects which occurred to them, and likewiſe of pronouncing different articulate ſounds, they united theſe ſounds into various modes of combination, which they mutually agreed upon to ſtand as the marks or repreſentatives of certain ideas. This is the origin of language in general. Hence it follows, that the ſpecies of utterance which conveys our ſentiments in the moſt lively and forcible manner is the moſt perfect. Here comes in the uſe of EMPHASIS. When a man is deeply engaged in any ſubject, he pronounces ſome words with a greater exertion, others, with a leſſer. His chief aim is to be clearly underſtood.

ſtood. Emphaſis is to ſpeech what colours are to a portrait. When the painter would imitate nature with the moſt ſucceſs, he properly diſpoſes the light and ſhade. The luſtre darts from the eye, the cheeks receive their bloom, and every feature is ſo ſtrongly marked, that the whole piece ſeems almoſt to ſtart into life. But if he ſhould daub the whole countenance over with one dull undiſtinguiſhing colour, the juſt proportion would be entirely loſt, and every trace of nature eraſed. In like manner, if every word in a ſentenee is uttered with an uniform energy of voice, the meaning and ſpirit of the whole muſt be deſtroyed. But the ſkill of ſpeaking depends likewiſe on the PLACE of the emphaſis. To carry on our ſimile. If the painter ſhould confound his colours, and uſe the white for the red, or the red for the white, he would betray an equal defect of judgment as if he had uſed no diſtinction of colours at all. From the ſame principle, if the emphaſis is not laid on the

proper

proper word, it will produce a worſe effect than if each word was pronounced alike. By the one, the ſenſe is only obſcured, by the other, it is perverted. It is better that the judgment ſhould remain uninformed than that it be miſled.

The knowledge of emphaſis is ſo important that the whole propriety of ſpeech depends upon it. We could produce a thouſand examples where the very ſame words convey a quite different meaning, according as the emphaſis is placed in a different manner. For inſtance, let any perſon aſk the following ſimple queſtion, "Did you read the manuſcript play that I ſent you yeſterday?" If the emphaſis is placed on 'Did,' it indicates an eager deſire to know the circumſtance; if on 'you,' it alludes to the particular perſon who did it; if on 'read,' it diſtinguiſhes from only hearing an account of it; if on 'manuſcript', it diſtinguiſhes from any thing printed; if on 'play', it diſtinguiſhes

guiſhes from any other book or pamphlet; if on 'I,' it aſcertains the perſon who ſent it; if on 'ſent', the particular mode of conveying it; if on 'you', the perſon to whom it was conveyed; and if on 'yeſterday', the exact time when it was conveyed. In ſhort, the changes of emphaſis which might be made on any one ſentence are amazing. Still a new meaning ariſes, according to the particular mode of utterance. But if it thus determines the ſenſe in the moſt trivial matters, how great muſt be its influence in ſerious and pathetic diſcourſe? There it reigns irreſiſtibly. It exhibits language in a new form. It engages the attention, informs the judgment, and penetrates the very ſoul!

It is remarked that in many mechanical operations the ſucceſs of the performer does not ſo much depend upon his ſtrength, or the inſtrument he uſes, as upon his ſkill. This is evident in ſpeaking. For let a man

man have the moſt powerful voice, the moſt ſtriking ſentiments, the moſt expreſſive language, yet, unleſs he has the peculiar art of managing that voice, of ſhewing theſe ſentiments in a proper light, and of conveying them to the beſt advantage, he will only be like a ſtrong man with a good ſword, who has never been taught the art of defence. The voice is the inſtrument on which the orator is to exert his powers, and if he knows how to uſe it, he may be certain of ſucceſs. The chief part of this knowledge conſiſts in the ſkillful utterance of emphatical words. If that moſt eſſential quality is attained, all will be plain and eaſy to the ſpeaker. He need not bawl and bellow and exhauſt his animal ſpirits. A ſingle word uttered with its proper energy and tone will more powerfully ſtrike the underſtanding than the moſt vehement clamour of an undiſtinguiſhed and injudicious declamation. In the delivery of a maſterly diſcourſe, there is no VIOLENT STRAINING; there is force indeed;

deed; but it appears only that warm enthuſiaſm; that graceful impetuoſity which nature always exerts when left to herſelf to operate unreſtrained.

But if emphaſis is ſuch an important quality in pronunciation, can there be no general rules given with regard to its uſe? This indeed will be a difficult taſk. We have already ſeen that even the SAME ſentence can aſſume different meanings, without ever altering the ſtructure of the words. How much more variable muſt be the place of the emphaſis when the ſentences are DIFFERENT? In this, the judgment of the ſpeaker alone can direct him; becauſe thoſe words which convey the ſtrongeſt idea ought always to be uttered with the ſtrongeſt exertion. For inſtance, in reading thoſe lines, in the ſpeech of Satan, when he enters the infernal regions.

Receive thy new poſſeſſor, one who brings
A mind not to be chang'd by PLACE or time.

The

The mind is its own place, and in itſelf,
Can make a heaven of hell, a hell of heaven.

In the ſecond line the word 'place' is peculiarly emphatic, but in the third line the ſame word loſes its forcible idea, while the emphaſis is transferred to 'own.'

We find an inſtance ſomewhat ſimilar in that climax of Young's, where, in the ſame ſentence, the repeated word changes its mode of utterance.

SWEET harmoniſt, and BEAUTIFUL as ſweet,
And YOUNG as beautiful, and SOFT as young,
And GAY as ſoft, and INNOCENT as gay.

Here the firſt 'ſweet,' is more emphatic than the ſecond, and ſo of 'beautiful,' 'young,' and the other epithets.

Sometimes the ſpirit of a whole ſentence lies in a few words, which ought to be particularly diſtinguiſhed in the pronunciation.

ciation; as in the haughty anſwer of Satan to the two angels who had interrogated him who he was.

KNOW YE NOT ME? Ye knew me once no mate
For you, there ſitting where you durſt not ſoar.
Not to know me argues yourſelves unknown,
The loweſt of your throng; or if ye know,
Why aſk ye?

Here the words 'know me' may be compared to the principal object in a piece of painting. The attention is directed to them, and they ought to be pronounced with a keener emphaſis than the reſt.

We often find words, that, in common diſcourſe bear no forcible ſignification are nevertheleſs in certain ſituations the moſt ſtriking in the whole ſentence. Take but the following paſſage from the Merchant of Venice, where Portia accuſes Baſſanio for

for parting with the ring; he makes this apology.

——————Sweet Portia,
If you did know TO whom I gave the ring,
If you did know FOR whom I gave the ring,
And would conceive for WHAT I gave the ring,
And how unwillingly I left the ring,
When nought would be accepted BUT the ring,
You would abate the ſtrength of your diſ-
pleaſure.

The words 'to,' 'for,' 'what,' 'but,' are among the leading emphatic words.

In ſhort, it is the IDEA alone which determines the place of the emphaſis. When we aſk a queſtion, ſuch as, WHITHER ſhall I fly? WHENCE came you? WHICH is the man? we naturally pronounce the interrogating word peculiarly ſtrong. Likewiſe when we oppoſe one object to another, as, HERE I am wretched, THERE I ſhall be happy, Will you accept of THIS for that, &c. &c.

It is needleſs to multiply examples to illuſtrate the force of the emphaſis. The general rule, with which we ſhall conclude, is, thoroughly to underſtand what we read or ſpeak, and then to endeavour to mark the words with degrees of force correſponding to their meaning. They will then come forth like gold from the mint, all new-impreſſed with their ſeveral ſtamps, to indicate their real value and intention. But will a proper emphaſis always be the conſequence of our having a clear idea of what we ſpeak? By no means. The power of habit in early life will counteract even our knowledge of propriety in this as well as in many other inſtances. We often behold a man who underſtands and feels his ſubject in the moſt exquiſite degree, and can give the moſt perfect rules how every ſentiment of it ſhould be uttered; and yet, in ſpite of all, the unnatural mode of ſpeaking he has early contracted totally prevents him from conveying to proper advantage the ideas and feelings he poſſeſſes.

Hence

Hence appears the great importance of cultivating in young perſons the emphaſis and propriety of ſpeech.

CHAP. VIII.

The PATHOS *of* SPEECH.

AN eloquent addreſs to the public has always been conſidered as one of the nobleſt efforts of the human faculties. It exhibits at once the gracefulneſs of pronunciation, the harmony of cadence, the propriety of geſture, the expreſſion of looks, the ſtrength of argument, the beauties of language, and the riches of the fancy and invention! But, to crown the whole, it muſt be animated with the SPIRIT of the PASSIONS. By that irreſiſtible energy which penetrates the deepeſt receſſes of the heart. Here dwells the triumph of original eloquence. It is this which diſtinguiſhes the genuine orator from the falſe one.

We

We are now arrived at the laſt part of that plan which we propoſed in the beginning. Hitherto we have only, as it were, examined the ſtructure and ſprings of the mechaniſm. We come now to put them all in motion. We come to the operation of MIND itſelf, and the very SOUL of eloquence. He alone who poſſeſſes the force and pathos of ſpeech deſerves the name of Orator. He who can ſeize the ſoul, and wind it wherever he pleaſes! Every human accompliſhment muſt give way to this. It was this which raiſed the orators of old to ſuch a height of excellence, and tranſmitted their names to poſterity with ſuch growing renown.

That we may have a clearer idea of the power of pathetic eloquence, we ſhall take a general view of the tones of the paſſions independent of articulate ſounds. Here an unbounded field opens to our inveſtigation. We find that nature, all-wiſe, all-bounteous nature, has given to every animal

mal capable of producing ſounds, a power of varying theſe ſounds according to its feelings and deſires. For inſtance, how different is the voice of the houſehold dog, when he fawns upon his maſter, and when he ſnarls at a ſtranger? How ſweetly-melodious are the tones of the bird, when ſhe warbles her ſenſations of tenderneſs and joy? But no ſooner does ſhe find her neſt plundered, and her young ones gone, than her notes are changed. They become plaintive, feeble and interrupted. On the lonely bough ſhe mourns her loſs, and

——————at every dying fall
Takes up again her lamentable ſtrain
Of winding woe,

Have not we likewiſe ſeen the domeſtic fowls, at the ſudden approach of danger, collecting, with one ſharp-ſounding note, all their little family under their wings. The tender brood, although unſeen, know the call, and inſtantly obey it. I have

likewiſe attended to the bitter complainings of the lamb, when it had loſt its mother. The cries of a child were not more expreſſive. But ſoon as the fond ewe hears its voice, ſhe runs with maternal eagerneſs, and bleats for joy. She not only can diſtinguiſh the tone of her own lamb from a thouſand others, but ſhe even knows exactly its meaning and deſires. In ſhort, we find that in every ſpecies of animals, the cries of hunger, of pain, of gladneſs, of courage, of fear, of tenderneſs, of averſion, and every other ſenſation, are all diſtinct from each other. Their language is as intelligible to them as ours is to us. It anſwers every purpoſe of their exiſtence and ſituation.

But as man poſſeſſes a higher rank in the ſcale of being; as he is endowed with more capacious powers and ſublime emotions, we find that his faculty of language is more varied, more graceful, more commanding and perſuaſive. We ſhall begin with

thoſe indications of his mind that are inarticulate.

In the firſt place man has been diſtinguiſhed by philoſophers as a RISIBLE ANIMAL. If he was bred among the beaſts of the foreſt, although he would not ſpeak, he would LAUGH. This faculty is not granted to any of the brutes. It is an expreſſion of joy more ſudden and lively than articulate ſpeech. When ſome ridiculous or unthought-of aſſociation of ideas breaks in upon the mind, it agitates the nervous ſyſtem, accelerates the motion of the fluids, and communicates a quicker impulſe to the breath. The glottis contracts, the jaw expands, the tongue is depreſſed, and the ſtream of air, broken into ſhort intervals, excites that rapid and agreeably-diverſified murmur called laughter.

But why does an immaterial idea communicate an inſtantaneous action to corporeal organs? The fact is certain; we

are

are ignorant of the cauſe. We may as well enquire, Why does the emotion of anger ſuddenly brace the ſinews, ſtrengthen the body, cauſe the blood to ruſh into the face, the eyes to glare with fierceneſs, and the voice to be harſh and terrible? Why, on the other hand, does fear as ſuddenly relax the nerves, cauſe the limbs to tremble, the face to turn pale, the eyes to withdraw their luſtre, and the voice to be low and faultering? Why does ſorrow retard the animal fluids, make the heart to ſwell, the ſigh to burſt forth, the features to droop, the tears to trickle down, and the voice to be totally changed? Tell me, likewiſe the reaſon why, in the emotions of joy, the blood dances round in a briſker flow, the eyes ſparkle, and the voice warbles clear and pleaſing? Tell me, why the feeling of ſhame makes the roſy bluſh quickly to diffuſe over the face and neck, and gives a new air to the whole deportment? Theſe are queries which Philoſophy with all her boaſted parade, can never reſolve.

ſolve. One thing is certain, that there is an unknown Something within us, which, like an inviſible hand, moves and regulates the ſprings of this nice machine. It can diverſify the operation of the ſame organs, independent of any mechanical principle.

And yet, although the connexion between the mind and the body, and the influence of the former over the latter, is to us inexplicable, we nevertheleſs can produce the ſame effect from a corporeal, as from a mental cauſe. This is experienced in the above-mentioned phenomenon of laughter. We have deſcribed it to be excited by a peculiar aſſociation of ideas; but cannot we produce laughter, even when theſe ideas have ceaſed to act? Do not the fibres of the glottis, in laughing, often vibrate for a conſiderable time, from the ſame principle as a body continues to move after the impulſe is over? Cannot laughter likewiſe be IMITATED with great ſucceſs, even by a perſon who is in the mean

mean time, not actuated by any ideas of riſibility? Finally, cannot the moſt violent fit of laughter be excited from an external cauſe, viz. by gently tickling the moſt irritable parts of the ſkin, which produces an effect on the organs of voice ſimilar to what we have already accounted for from a mental impulſe. Thus it is, that the mind and body have an unknown, reciprocal influence upon one another.

Another ſpecies of inarticulate language is, that of CRYING, which proceeds from cauſes quite oppoſite to the laſt. In our obſervations on the medium of the voice, we aſſerted that every violent paſſion had a tendency to elevate the larynx, and ſtraiten the glottis. This is evident in crying, as well as in laughter. The tones are more ſmall and broken, according to the exceſs of feeling. In crying, the breath is more retarded, and the voice weaker than in laughter. The voice of crying can likewiſe be imitated by a mechanica

chanical effort, independent of ſorrowful emotions.

There is likewiſe a ſpecies of voice which indicates bodily pain, and is varied according to the degree of ſenſation. This is greatly different from that which proceeds from mental uneaſineſs. But whether it is the ſudden ſhriek of horror and diſtreſs, or the groans and howlings of excruciating torture, they affect us much more powerfully than articulate ſpeech can poſſibly do.

Hitherto, we have only conſidered thoſe exertions of pathetic voice which are produced when the bodily organs are in good repair. Then it is, that like the parts of a curious machine, each of them performs the peculiar office aſſigned to it. But when this divinely-organized ſyſtem is untuned and diſordered, it can no longer obey the impulſe of the mind with regularity and juſtneſs. How wild and unnatural are the ſounds of laughter, crying, ſhrieking,

ſhrieking, or even talking, in the dreams of a delirious fever, or in a violent fit of hyſterics! Go to the houſes of Bedlam.—Hear the ravings of the madmen. Their voice is ſcarcely human. Our ears are grated, and our blood runs cold at the ſound! Behold likewiſe a man under the power of intoxication, which is a VOLUNTARY madneſs. His tones of utterance, of late ſo familiar to us, are no longer the ſame. All is wild, jarring, and tumultuous! Hence we ſee the wonderful mechaniſm of the vocal organs that are adapted nearer to reſound the impreſſions of frenzy and diſtraction, as well as of judgment and harmony!

Thoſe tones of the paſſions which exiſt independent of language, are the ſame in every nation and every ſex. We, indeed, have not arrived at the art of committing them to writing. They can only be conveyed by the living voice.

I ſhould

I ſhould likewiſe have mentioned muſic among the ſpecies of inarticulate expreſſive tones. It ſeems natural to the human race. There is ſcarcely any nation in the world ſo barbarous as to be inſenſible of its charms. It is thought, that although a man had never beheld any of his own ſpecies, he would have imitated inſtinctively the melody of the birds. He might ſing, though he could not ſpeak. The tones of harmony were, perhaps, originally the indications of tender or pleaſing ſenſations. To SING FOR JOY, is an univerſal idea. We now indeed have adapted the tones of muſic to repreſent the feelings of anger, horror, madneſs, and deſpair. Whether this is a NATURAL innovation, I ſhall not pretend to determine. Be it as it will, we may ſafely pronounce the airs of muſic to be the expreſſion of certain ſituations of the mind, which can be exerted without the aid of language.

Inſtrumental muſic alone has proved both in antient and modern days, the power

power of INARTICULATE SOUNDS over the human heart. We can even be enraptured with the airs of an Italian opera, although we are entirely unacquainted with the language. We can likewiſe perform every modulation of harmony upon a ſingle vocal ſound, without pronouncing one word. All this tends to corroborate the definition of muſic we have already given, viz. an inarticulate and expreſſive indication of the mind.

But how greatly muſt this divine art be improved when aided and enforced by language? In ſuch a caſe, the ear may be delighted while the judgment is improved and the heart made better. This is the ſpecies of muſic which is ſo greatly celebrated among the antients. This is the muſic which can gladden the melancholly, ſoften the rigorous, rouſe the languid, calm the agitated! It can command the looks of love and the tears of pity! It can inſpire alternately, courage, fear, rapture, horror, mirth,

mirth, ſolemnity! It can awaken, elevate, aſtoniſh, tranſport, ſubdue, and harmonize the human ſoul! It can relieve the anxiety of the heart, and diſarm the acuteneſs of pain! It can even give us a foretaſte of thoſe inconceivable joys which we are told are the entertainment of angels and good ſpirits in the world of harmony!

And ſhall an art ſo divine be neglected or miſapplied? Forbid it Genius! Forbid it Virtue! The muſic now deſcribed is that which is accompanied with articulate language. How greatly then are thoſe to blame who would ſeparate theſe two? But have they not been too much ſeparated in latter days? Have they not been cultivated as different ſciences? Where do we now behold the effects of an Orpheus, an Amphion, a Timotheus? What is the cauſe? Are we deficient in taſte and genius? No. Are our inſtruments unſkilfully conſtructed? No. The violin is perhaps ſuperior to the antient lyre. Why then is not muſic

equally

equally powerful over the heart? One great reaſon is our mode of compoſing muſic. Inſtead of adapting it to the tones of the paſſions, or to illuſtrate ſome fine piece of poetry, it is often full of tricks, ſtarts, unmeaning and artificial graces. It tickles the ear, but does not touch the heart. The merit of it appears to be the difficulty of the execution. It was not ſo with the antients. Their lyric poetry was adapted to their inſtruments with ſuch nice propriety, that we are informed, the quantity of a ſyllable, the tone of an accent, or the emphaſis of a ſentence, were never violated. But we have deviated ſo far from their principles, that in ſinging Dryden's Alexander's Feaſt, or Milton's L'Allegro ed il Penſeroſo, though compoſed by Handel, the ſhorteſt ſyllables are often ſounded in the longeſt tone, the acute accents are depreſſed, and the unaccented ſyllables elevated in their ſtead; the moſt emphatic words are ſometimes ſkimmed lightly over, and the meaneſt particle pronounced with all the

energy

energy and pathos of voice. Thus it is that our moſt excellent poetical compoſitions which affect and charm us in reading, are often ſo transformed, even by our beſt ſingers, that they are ſcarcely underſtood. Our performers having likewiſe found that there was ſo little connexion between the WORDS and the TUNE, they devoted their chief attention to the latter, and almoſt neglected the former. Many of our celebrated ſingers articulate ſo indiſtinctly, that not a ſyllable can be heard. Hence it is, that we have ſeparated the two ſciences of muſic and ſpeaking, which before were united.

Another reaſon why muſic is not ſo powerful over the paſſions, is becauſe the moſt part of our performers appear to be totally void of ſenſibility. When they are ſinging a martial or heroic air, they ſometimes look as mild and tranquil as if they were unanimated machines; and when they ſhould melt us into tenderneſs,

they perhaps are fierce and overpowering. But if they would exert the enthuſiaſm and pathos of muſic, they muſt give themſelves over to the impulſe of nature, and allow their imagination and feelings to actuate and direct their organs of ſound. Thus will they captivate and command the very ſoul of man, and reſtore this celeſtial art to its original dignity and power.

We ſhall now conclude the whole, by a ſhort enquiry into thoſe tones of the paſſions which belong to ſpeech or eloquence. It is evident, that the articulate ſounds are the beſt adapted for the purpoſes of language, becauſe, by their different modes of ſtructure, they can excite certain ideas, even though they are not formed into a language. Let a perſon for inſtance pronounce the following words: Slow, rapid, ſtrength, weakneſs, harſh, ſmooth, torture, pleaſing, crumble, ſtumble, craſh, flaſh, ſplit, ſnap, crackle, purling, ruſtling, &c. Do not theſe combinations of ſounds

when

when well pronounced, excite in us ſome idea of the object they are intended to repreſent? The effect muſt be ſtill ſtronger, when ſuch expreſſive words are combined into ſpeech. Read but the deſcription of the opening of the gates of hell, and of heaven, from Milton.

——On a ſudden open fly
Th' infernal gates, and on their hinges grate
Harſh thunder!——
——Heaven open'd wide
Her ever-during gates, harmonious ſound,
On golden hinges moving.——

Is there no difference in the SOUND of theſe two paſſages, even abſtracted from the SENSE? Let them be judiciouſly ſpoken to a perſon unacquainted with our language, and he will immediately perceive the GRATING HARSHNESS of the former, and the HARMONIOUS MOVING of the latter. Is not this agreeable to the rule of Mr. Pope, viz. that the ſound

ſhould

ſhould be an echo to the ſenſe. Thoſe who have only ſtudied the WRITTEN language, may, perhaps, have no idea of this expreſſive power of articulation. They may conſider the words as the pictures of the thought, addreſſed to the underſtanding by the eye. They are indeed but the lifeleſs PICTURES, till they are animated by the tones of nature. Then they aſſume a new form, and penetrate the heart, not through the eye, but through the ear. They are kindled by the creative power of fancy, and by that keen and quick ſenſibility which is the nobleſt quality of a maſterly ſpeaker.

A writer who is under the influence of any particular emotion, will naturally chuſe thoſe words which are moſt ſuitable to his ſtate of mind. For inſtance, when Shakeſpear repreſents old Lear coming out in the middle of the ſtorm, and tortured to madneſs by the cruelty of his daughters, do not the very words, from their ſtruc-

ture and arrangement, convey to every ear the perturbation of his mind?

Blow winds, and crack your cheeks; rage, blow!
You cataracts, and hurricanes, ſpout
Till you drench'd our ſteeples, drown'd the cocks!
You ſulph'rous and thought-executing fires,
Vaunt couriers of oak-cleaving thunderbolts,
Singe my white head. And thou, all-ſhaking thunder,
Strike flat the thick rotundity o' th' world;
Crack nature's mould—Spit fire, ſpout rain!
Nor rain, wind, thunder, fire, are my daughters!

The laſt line, although it contains ten ſyllables, bears not the leaſt reſemblance to the ſound of an heroic verſe. But how can we expect harmonious periods in the midſt of ſuch tumult and frenzy?

On the other hand, when the ideas of calmneſs or attention are repreſented, the words

words are eaſy and flowing. Take but the following lines from Milton's Comus.

Sure ſomething holy lodges in that breaſt,
And with thoſe raptures moves the vocal air,
To teſtify his hidden reſidence.
How ſweetly did they float upon the wings
Of ſilence, thro' the empty-vaulted night,
At every fall, ſmoothing the raven down
Of darkneſs till it ſmil'd.———

But if merely the ſtructure of the words can convey ſuch expreſſion, how greatly muſt that be heightened when united to thoſe lively and ever-varying tones, which nature ſometimes exerts on the dulleſt words, or even where there are no words at all? We have already taken notice of the voice of laughter, crying, and ſome other indications of the mind, which are moſt frequently exerted unaccompanied with language. But there are tones which mingle imperceptibly into common ſpeech, and give a new force and ſpirit to the words that we utter. Have not we often been

rouſed,

roused, affected and subdued, by the pathetic delivery of a discourse? Have not our tenderest springs of feeling been awakened, and like chords in unison, vibrated in just proportion to their kindred sound? So commanding, so persuasive is the human voice. Like a well-tuned instrument, it faithfully resounds to every impulse of the passions. In joy, it is clear, lively and melodious; in grief, it is soft, plaintive and interrupted. In anger, it is loud, harsh, and hurrying; in fear, it is low, suppressed and hesitating. Tender and flowing in persuasion; stern and awful in threatning. Slow, in conjecture; firm, in assertion. In applause, it expands; in reproach, it contracts. It warbles, in pleasure, swells in courage, storms in rage, and thunders in command! Intermingled with these, are an infinite variety of vocal tones, corresponding to every impression of the imagination and the senses. This is the universal, untaught language of nature. In the illiterate swain, it is displayed to as

great

great perfection as in the accompliſhed orator. In the child, it is diſcovered at a very early period, and daily encreaſes with the power of ſentiment. In the foreigner, it is as intelligible as in the native. In ſhort, this expreſſive variation of tone is known and felt, and practiſed in every nation, age, and language.

A ſpeaker will affect his audience according to the degree in which he is affected himſelf. There is a congenial ſympathy, which darts like electrical ſpirit, from heart to heart! It will ſtrike others more or leſs forcibly according to the impulſe it receives from the ſpeaker. He is the maſter-ſpring which puts them all in motion. But, how can that man tranſfuſe the very life of the paſſions into the ſoul of others, while he himſelf remains unmoved, or but moderately agitated? No. He muſt feel in the moſt exquiſite degree, every tender, every bold, every animated emotion! Then, and then only,

ſhall

ſhall be be able to excite kindred-feelings in the hearts of his audience. Many of our public addreſſes have a kind of freezing and benumbing influence, which is an antidote to animation. Their ſpeeches may be compared to a waxen image which has form, proportion and ornament, but is deſtitute of life and motion. But there is an inborn fire of the ſoul, which is the very VITALS of eloquence. There is a wild-flaming enthuſiaſm in the ſtrains of a maſterly ſpeaker, which will force its way into the hearts of all.

A man who is thus inſpired with the very genius of eloquence, will ſpurn the enfettering rules which dullneſs has impoſed. He will

From vulgar bounds with brave diſorder part,
And ſnatch a grace beyond the rules of art.

He will follow unreſtrained the ardent bent of his own mind, and ſeize every warm idea as it ariſes within him. He will clothe

his

his orations with beauties ever-new, and ever-charming. Beauties which are beyond the attacks of criticiſm, and above the reach of imitation. This is the man that will command admiration, delight, and deep-felt conviction, wherever he appears.

Such are the aſtoniſhing effects of the true PATHOS of SPEECH! who then would pronounce every ſentence in a dull unvaried tone, when nature herſelf, if we will only allow her, is ready to diffuſe the energy, the animation, and ever-changing graces of utterance? Let there be no reſtraint; no controul. Let all the powers of language, imagination and ſenſibility be exerted at once. Thus ſhall you raiſe and allay the paſſions of your audience at pleaſure. Thus ſhall you be enabled to conquer the HUMAN HEART, which is a nobler triumph than to conquer a whole kingdom.

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CONCLUSION.

WE have now inveſtigated the pleaſing theory of ſpeech from the gentleſt whiſper of the breath, to the moſt animated tones of the paſſions. Much might be added on a ſubject ſo complicated and extenſive. I have only drawn the outlines, and given a rude ſketch of what may be more compleatly finiſhed at ſome future period. In the mean time, I ſhall receive with the utmoſt gratitude any hint or critical obſervation, from ſuch as are converſant in the ſciences of phiſiology, muſic and ſpeaking. It cannot be ſuppoſed that at my early time of life, an undertaking of this kind ſhould be executed with that accuracy and preciſion which may be expected from a perſon of more years and experience. Some of the foregoing ſubjects have been much controverted by modern writers. I have not attempted to reconcile their variance, or to eſtabliſh a ſyſtem of my

my own. My ſole aim was to offer to the candid and diſcerning public, a method of CULTIVATING the VOICE, which is ſomewhat new, and might be attended with ſucceſs.

There is no ſubject which offers ſuch an extenſive field for ſpeculation as that of eloquence. I have only occupied a ſmall department of it. The WRITTEN language has been more cultivated in this kingdom than the SPOKEN one. For that reaſon, I have devoted my chief attention to the latter. Should any thing that I have advanced in this ſmall treatiſe be the means of inſpiring in our young men, a more ardent ambition to excel in the art of ſpeaking, or to direct their practice in that purſuit, I ſhall then have attained my utmoſt aim, and my well-meant endeavours ſhall be abundantly rewarded.

After the young ſpeaker has made ſome proficiency in the delivery of a diſcourſe, his

his next care ſhould be directed to COMPOSITION. In this he will be greatly aſſiſted by the ableſt writers of all ages. But while he is thus engaged in committing his thoughts to writing with elegance and propriety, let him take care leſt he curb the impetuoſity of his genius. The force of nature ſhould ſtill prevail in all that he writes and ſpeaks. But that force ſhould be directed by judgment and art. True genius may be compared to the rapid deſcent of a large river. If no channel is cut for it, the ſtream is irregularly diffuſed; it overturns every ſhrub, and deſtroys the beauty and the produce of the field: but if its courſe is properly guided and aſſiſted, it rolls on majeſtic and ever-varying. Now broad, now deep, now rapid, now ſlow. It forms the grand caſcade, or nouriſhes on its banks the blooming flower. In ſhort, it delights every eye, and enriches every land through which it paſſes. In like manner, genius without education, will be rude, ungraceful, and perhaps pernicious;

nicious; but genius when taught by precept how to operate, will promote pleaſure and utility all around. Thus it is that nature and art muſt be united to form the compleat orator.

What variety of qualifications does ſuch a character require? What quickneſs of apprehenſion? What accuracy of judgment? What retention of memory? What force of imagination? What readineſs of invention? What refinement of taſte? What livelineſs and ſtrength of ſenſibility? What knowledge of antient literature, of his native language, of the arts and ſciences, of hiſtory, of human nature? Add to all theſe the powers of voice, the gracefulneſs of pronunciation, the expreſſion of looks, the command of tones, the propriety of attitude and geſture, together with that nameleſs, untaught grace of manner which nature alone beſtows on a favourite few!

What

What an immenſe treaſure of attainments are here? Is not life too ſhort to acquire them in? Is it then any wonder that a perfect orator does ſcarcely appear in a century? To form ſuch a character, does it not demand the moſt ſkillful precepts, the moſt advantageous opportunities, the moſt aſpiring ambition, the moſt active application, and the moſt unwearied perſeverance?

Theſe are the only means of attaining that wonderful aſſemblage of qualites now mentioned. Yet, ſuperadded to all theſe, the orator ought to poſſeſs every amiable diſpoſition of the heart. He cannot be truly GREAT, unleſs he is truly GOOD. If he is not animated with a love for virtue, and for mankind, his eloquence, inſtead of being uſeful, will be pernicious. It will be like a deſtructive weapon in the hand of an enemy. But ſhall the godlike faculty of ſpeech be devoted to the moſt ignoble purpoſes? Shall it be exerted in

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the cauſe of falſehood, of vice, or of infidelity? Shall it be employed as the advocate of ſelfiſh ambition, of hardened inhumanity, or of low-thoughted avarice? That indeed would be unworthy of the heaven inſpired gift of perſuaſion. Let him then who poſſeſſes this ſuperior quality, be dictated in all that he utters, by truth, juſtice, honour, mercy, and an ardent concern for the public welfare. The eloquence of ſuch a man will not be like a glaring comet,

Deſtroying others, by itſelf deſtroy'd;

which draws the attention of the gaping croud, and while they are big with wonder, vaniſhes from their view. No. It will be like the glorious ſun walking on in the brightneſs of his ſtrength, to enlighten, to enliven, to warm, to cheriſh, to enrapture, to aſtoniſh the world!

What an illuſtrious character is this? Ye kings, ye conquerors, ye philoſophers,

ye

ye artiſts, bow your heads to this ſuperior man, whoſe powers are not partial or limited, but who can exert at once all the faculties of the human nature, and promote the higheſt ſervices to his country, and to mankind!

Such are the noble conſequences of cultivating the art of ſpeaking. And to encourage us ſtill more in this purſuit, Where is there a ſcene more ſuitable for the diſplay of ſuch an accompliſhment than this very kingdom? May not the SPEAKER in our moſt auguſt ſenate, armed with the irreſiſtible weapon of eloquence, be enabled to maintain the rights, to protect the liberties, and to promote the peace of a free and a happy people! May not he confound the preſumption, or detect the fraud of thoſe pernicious men, who, to promote their own ſordid ends, would baſely undermine the maſter-pillars of loyalty and concord, on which the glory and ſafety of any nation entirely depends?

Again; May not the animated and powerful PLEADER render the Britiſh bar more famous than the Roman roſtrum, while, firm and intrepid in the cauſe of truth, he darts around him on every ſubject the cleareſt light with the ſtrongeſt conviction! Finally; May not the faithful and zealous PREACHER, the advocate of a ſtill nobler cauſe, even of that divine inſtitution, whoſe chief intention was to promote "peace on earth and good will towards men!" May not he enforce with peculiar pathos, the docrines, the laws, and the life of HIM who "SPAKE AS NEVER MAN SPAKE." Hence may not he diſſipate the cloud of error, rouſe the indolent, reſtrain the licentious, cheer the dejected, and warm the impaſſioned heart with the love of goodneſs! Are theſe the noble effects of eloquence? Let it then be cultivated among us with ardent and unceaſing care. Thus might the Genius of ſpeaking reſide in our favourite iſle, and animate every addreſs

addreſs from the ſenate, the bar, or the pulpit? And thus might the FACULTY of the VOICE, as it is moſt excellent in itſelf, be likewiſe moſt uſeful to ſociety, when exerted in the glorious cauſes of liberty, truth and religion.

FINIS.

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F I N I S.